

Attorney Kenny requested that permission be granted to Adrian Scott and Edward Daytryk to proceed to London, England, on a business mission and added that they would return in time for trial. There was no objection by U. S. Attorney Hits, and permission was granted by Justice Keach.

Justice Keach inquired of Kenny whether fifteen days would be sufficient for him to file a motion to attack the indictment and Kenny requested twenty days. However, at the objection of Attorney Hits, Justice Keach set fifteen days as the time limit in which Kenny had to file his motion.

The "Hollywood Reporter" in January of 1948 carried a story that damages exceeding three million dollars were being sought in suits filed in Superior Courts in Los Angeles against MGM, Twentieth Century-Fox, and RKO by Lester Cole, Ring Lardner, Jr., and Edward Daytryk. Cole's suit asked relief on a contract under which he allegedly received \$1150.00 a week and an injunction restoring the contract. Lardner sued Twentieth Century-Fox for \$1,382,500.00, charging loss of salary, screen fame, and personal humiliation. Daytryk sued RKO for \$1,783,425.00, claiming "Anguish and loss of artistic reputation in addition to the charges named by Lardner."

[redacted] a [redacted] of Dalton Trumbo, advised a clerk in the Los Angeles Office in a conversation that he, [redacted] had visited Trumbo a short time ago at which time Trumbo spoke at length regarding the Committee hearings in Washington, D. C. Trumbo said that the sum of \$80,000 was collected from interested persons at the studios for the purpose of financing the trip of the alleged Communists to Washington. The writers and officials who were to appear before the Congressional Committee rented a large suite on the second floor of the Shoreham Hotel in Washington, D. C., and maintained public relations men to answer phone calls, etc. Justified expenses for those appearing at hearings included daily hair trim, shoe shines, etc.—in other words they were to be impeccable in appearance. This was to give interested spectators the impression that here was a group of well-dressed, wealthy individuals who were not propounding liberal ideas for personal gain but were merely interested in civil liberties. The group had agreed on the answers to be given before the inquiry took place. Trumbo said that if they had to appear again they would raise \$100,000. Trumbo also said that he and the others who went back with him financed the journey of some movie stars from Hollywood to Washington, since the Committee was apparently interested in getting stars there in its behalf.

[redacted] said that Trumbo seemed quite disgusted with the House Un-American Activities Committee and said that they did not even have correct data. One thing mentioned was the movie, "The Remarkable Andrew", for which

he wrote the script. Trumbo said that the Committee stated that the script was in such a radical tone that the studio refused to make a picture of it. Actually, the picture was made as Trumbo had written it. Trumbo said furthermore that if he ever did admit he wrote the script, the committee would never be able to let him, because the FBI would have him first. Trumbo is of the impression that the FBI has known his identity for a number of years.

When MCA laid off a number of suspected Communists, Trumbo was among them. He had been expecting something of this sort for some time, and his last contract was written by himself. In it he left out the customary phrase which says in effect that employee may be laid off for any scandalous conduct. Now Trumbo is suing MCA for breach of contract and feels that he has a strong case.

When he came back from Washington, Trumbo was notified that he was to appear in Louis B. Mayer's office for a two-hour conference to discuss politics. In the meantime Clark Gable became incensed when he learned that only one picture was in progress for him, so he had a talk with Mayer. Since Trumbo was working on the script for the picture his conference with Mayer was cancelled and Mayer told him to forget everything except working on that particular script. Incidentally, even though he is now laid off, Trumbo is still working in good faith on the script for the above picture.

On January 10, 1948, various conversations occurred between the numerous attorneys defending the ten subjects who were cited for a contempt of Congress concerning the possibility of securing Lloyd Striker, who is a famous trial lawyer in New York City, as the attorney for the ten subjects referred to above. No definite decision along these lines was reached, however, certain of the attorneys and subjects were interested in securing Striker, while others such as Popper and his associates were not, because they felt that Striker would not completely support them in their views concerning the procedure to be followed in this case.

The Washington Daily News, on January 22, 1948, carried an article reflecting that a Federal Judge, Richmond B. Keech, postponed until February 24 the start of the trials of the ten Hollywood personalities indicted for contempt of Congress. The trials were originally scheduled to start on February 8. Judge Keech granted the postponement at the request of the defense attorneys.

The Los Angeles Times dated January 23, 1948, carried an article which reflected that Trumbo filed a suit in Federal Court on January 22, 1948, named Loew's, Inc. as the defendant. The suit was filed as a result of his suspension by MCA as a

writer following his citation for contempt of Congress. Trumbo's contract, according to the studio, would terminate February 17, 1950. The suit also asked payment of \$61,000 which he claimed was due him for the screen play "Flight" which he asserted was returned to him at the time of his suspension after a payment of \$11,000 had been made.

The Los Angeles Office advised by letter dated February 5, 1948, that the local press in Los Angeles indicated the "unfriendly witnesses" who were called to testify before the Un-American Activities Committee with regard to Communism in the motion picture industry had authored a book which is soon to be released. Allegedly this book contains their side of the "Red Hunt" concerning the motion picture industry. This book is to be entitled "Give Me Liberty" and is being published by the Pegasus Books, Inc., of Chicago, Illinois.

Allegedly this book "written by prominent screen personalities, including stars, directors, and some of the ten Hollywood writers, exposes the rolls played by any of the 'friendly' witnesses and producers in firing the first gun of the 1948 political campaign." This book is allegedly to be released about the middle of March and will sell for \$1.00. Arrangements have been made to secure copies of this publication as soon as possible.

#### Box Office Reaction of the Industry to the Committee Hearings

Immediately following the hearings of the Un-American Committee in Washington, the motion picture box office fell off 20% on a national basis, according to James McGuinness, executive of MPA. This had a tremendous effect upon the management of the industry because James McGuinness pointed out, "all we have to sell is time," and if people stay away from the theater the revenue has been lost to the industry and is not recovered in subsequent showings of the picture. McGuinness compared the motion picture business with the steel industry, where the latter has raw materials in storage which can be converted into finished products so that in the event of a strike there is simply a storing up of consumer demand and the product eventually reached the ultimate customer. This is not true in the motion picture business and, as has been pointed out above, if people stay away from the theater the revenue to the individual production is never recovered.

McGuinness went on that the effect of the hearings on people in other parts of the country than New York and Los Angeles has been tremendous, and the natural reaction against motion pictures has evidenced itself in the dropping off of box office returns. Those persons who have been exposed as Communists by the Committee hearings "are dead in the industry, and their usefulness to the Party is over."

Because of this situation, McGuinness continued, the bankers are now inquiring of the producer when negotiations are entered into relative to the financing of a picture as to what the picture deals with and who will appear in it before the loan is granted. This, in McGuinness' opinion, will tend to exert more influence on Communists and their propaganda in pictures than any other one factor.

Neil McCarthy, a prominent Los Angeles attorney with extensive connections in the motion picture industry, advised two banks not to make any more funds available for any motion picture in which Humphrey Bogart appears. McGuinness did not state which banks were involved, but in showing the importance of the financial institutions to the industry, McGuinness said that even though a major studio would carry a credit line of from ten to twenty million dollars with certain banks or group of banks it sometimes is necessary to borrow large sums for short periods. For example, a picture, by holding it off the market for sixty to ninety days, might conceivably make a million or more in net profit than would naturally accrue if it were released immediately. McGuinness used this to illustrate the power and influence which the banks exert on the motion picture industry because the two banks referred to above intend to act upon McCarthy's advice concerning Bogart, which will make it extremely difficult for the latter to appear in motion pictures.

In discussing Bogart, McGuinness drew a parallel between John Garfield and Humphrey Bogart as far as these two persons taking a protest trip to Washington is concerned. Garfield, in comparison to Bogart, "escaped an unfriendly press" when he went to Washington because he attempted to hold a press conference one noon during the hearings when the reporters were in a hurry to file their stories, so no one was interested enough to wait and listen. Bogart, on the other hand, held a press conference in the afternoon at a Washington hotel after the reporters had filed their stories so a great many of them showed up, which resulted in Bogart's "getting the complete treatment" as far as the press was concerned, whereas Garfield through luck escaped the notoriety and publicity which the former has received. Bogart has been "begging Ed Sullivan to tell people he didn't want to go," and McGuinness considered the former's statements to the press recently as proof that he has felt the pressure of public opinion.

Along the lines of public opinion and its effect on the box office, James McGuinness said that Katherine Hepburn's latest picture, "Song of Love", did very well at the box office for two weeks prior to the Committee hearings in Washington, but since that time exhibitors have canceled showings, the public has stayed away, and the picture has not done at all well. McGuinness related Hepburn's failure at the box office to the testimony of Sam Wood before

the Committee. Wood allegedly said that Hepburn was instrumental in raising some \$70,000 for the PCA at a Hollywood rally, and when the witness was asked by the interrogator whether or not this money would finally get to the Communist Party, Wood replied, "Well, you can bet it won't go to the Boy Scouts". This statement of Wood's received considerable publicity, according to McGuinness, and accounts for the fact that Hepburn's picture has been doing so poorly.

McGuinness was emphatic in stating that people in New York and Los Angeles have no idea of the effect the Un-American Committee hearings have had on the motion picture industry. Currently, MGM is worried about Betty Garrett (wife of Larry Parks), because of her alleged Communist connections. The management of the studio does not want to "build someone up who will be a liability. A person who has been created a star should accept the studio's position concerning joining and signing". McGuinness is of the opinion that a star in motion pictures should have no public stand on controversial issues, but should limit himself to his acting profession, practicing whatever politics he desires privately. "A star is a person who has been created at a great expenditure, and as such that person's reputation is the product of the firm putting out that money. Therefore, the studio should be able to exercise control as to what an individual does with his reputation."

Along the same lines, Gene Kelly, currently under contract to "M", spoke to McGuinness saying he was very worried over what future steps the Committee might take, and asked permission to come and talk with McGuinness concerning his own stand. Kelly is extremely worried about his career and the effect upon his career which any testimony he might have to give before the Committee would have.

It will be recalled that Kelly chaired a mass meeting for the "Unfriendly 19" prior to the departure of any of these people for Washington.

In discussing the effects of the Committee hearings upon the industry, [redacted] producer at MGM, stated that "Bogart is smart" in speaking of the latter's box office, and continued that this was the only actor he knew of who has seen fit to withdraw from the Committee for the First Amendment, and the only one who has made a retraction of his statements in regard to the hearing. [redacted] is of the opinion that adverse public opinion is what caused Bogart to withdraw, and that eventually people would come to admire Bogart for his stand in recognizing his error.

[redacted] is concerned about the fact that many ambitious young actors are indoctrinated with Communist philosophy in the theater groups. In

discussing younger talent which is being groomed for possible stardom, [REDACTED] said "they all come out of these small theater groups in New York. The Actors Lab in Hollywood serves the purpose of indoctrinating some of these people with Communist philosophy, according to [REDACTED]"

Along these lines, [REDACTED] Universal-International Studios, remarked that Walter Manger has been responsible for bringing a number of "weird and radical people" from New York to Hollywood. Some of these are: Robert Tallman, believed to be a writer; Roman Bohnen (a member of the Communist Party, according to a reliable highly confidential and delicate source); John Wildberg, Harold Clurman, and Elia Kazan, a director.

[REDACTED] RKO Studios, Hollywood, on December 3, 1947, made available the following information:

Adrian Scott and Eddie Dmytryk were cut off of the RKO payroll and given only three days advance pay. It is possible, although unlikely, that RKO would take them back if they are freed of the charges currently against them.

It was the personal opinion of [REDACTED] that Scott, Dmytryk and other Communists who have received adverse publicity are "washed up" in the motion picture industry. They have suddenly become "hot" and no one will hire them. RKO and other companies are very alarmed about the downward box office trend which they attribute in part at least to the public's reaction against the Communists identified as prominent members of the motion picture industry.

The RKO executives are "burned up" at Dore Schary, executive producer, for his attitude. They felt that RKO and the industry would be much better off if Schary had "kept his mouth shut". [REDACTED] referenced Schary's statement, which apparently was made to the press without authorization by other company executives and which in substance stated Schary's opinion that even though he was obligated to carry out the policies of RKO and fire Scott and Dmytryk, his personal opinions as stated before the House Committee had not changed.

[REDACTED] thinks it is such attitudes as Schary's that are causing the unfavorable public reaction.

It was thought that the New York motion picture company executives mean business and will oust the Communists if identified by the Government and certain legal definitions of Communist and Communist organizations are clearly set forth by the Federal Courts. It was believed that, undoubtedly, Scott and Dmytryk would legally fight their suspension from RKO.

██████████ said that such political utterances as made by Humphrey Bogart, who was described as "an alcoholic bum," likewise did not do the motion picture industry any good.

In speaking of Dore Schary, ██████████ said that Schary was "told in no uncertain terms to carry out the policies of the Board of Directors of RKO or else submit his resignation". ██████████ continued that the attitude taken by the directors of both Fox and RKO left no doubt as to where the stockholders of these organizations stand. They wanted the Communists discharged and at once. This permits the studio heads to adopt the stand that they themselves are "employees like anyone else and have been told to carry out orders".

██████████ motion picture executive, is of the opinion that Schary will make a good man for the Producers Committee and can eventually be brought around to seeing eye to eye with the producers. ██████████ considers it significant that never during negotiations in New York did Schary take exception to plans for discharging Communists.

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INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY -  
BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES  
(February 6, 1948 to September 15, 1948)

The activities hereafter reported in this section reflect the activities of various individuals and groups, resulting from the hearings in October, 1947, before the House Committee on Un-American Activities investigation of Communism in Hollywood. This section will also reflect the current activities of the "Unfriendly Ten" who were indicted for contempt of Congress, following their refusal to answer questions of the House Committee on Un-American Activities.

A. General Activities

On February 6, 1948, the Los Angeles Office reported that the local press had been carrying stories indicating that the "Unfriendly Ten" intended to publish a book, presenting their views on the House Committee's investigation of Communism in Hollywood. The proposed title of this book was to be Give Me Liberty, and it was scheduled to be published by the Pegasus Books, Inc., of Chicago, Illinois. The book was scheduled for release about the middle of March, 1948.

In March, 1948, it was learned that due to numerous differences encountered by the President of Pegasus Books, Inc., the Company had decided not to handle the publication of the book, and instead the firm of Boni and Gaer, of New York City, was taking over the book. The Chicago Office reported that Boni and Gaer intended to release the book for sale on April 12, 1948, and that the title of the book had been changed from Give Me Liberty, to Hollywood on Trial.

In connection with the change of plans of Pegasus Books Inc., Mr. Richard H. Loeb, Jr., President of that Company, advised that during negotiations for the publication of the book he had dealt principally with Herbert Biberman and Gordon Kahn, two of the individuals who were indicted for contempt of Congress. Loeb advised that his principal reason for withdrawing from his agreement to publish the book was due to the difficulty of making satisfactory financial arrangements.

The "New York Sun" of March 23, 1948, carried a news item regarding the book, Hollywood on Trial, stating that it had been written by Gordon Kahn and that one of the most startling assertions appearing in the book dealt with



a meeting on the night of October 19, 1947, during the hearings before the House Committee on Un-American Activities. This meeting was attended by the attorneys for the "Unfriendly Ten" and representatives of the studios and the producers, including Eric Johnston. The article quoted Kenny as stating that the unfriendly witnesses were maintaining that the House Committee "aims at censorship of the screen by intimidation. This accusation is not merely rumor. There is ample reason for this in the public statements of the Chairman." To this, Johnston is reported to have replied, "We share your feelings, gentlemen, and we support your position." According to the article, Kenny then brought up the fact that Chairman Thomas of the House Committee had been quoted as reporting that the producers had agreed to set up a black list in the motion picture industry, and that Johnston had stated, "That report is nonsense. As long as I live, I will never be a party to anything as Un-American as a black list..."

The "Daily Worker" of April 12, 1948, gave considerable publicity to the book Hollywood on Trial, describing the hearings as "The illegal and indecent trial and persecution of this group...", and stating that the book "Is the story of democratic artists dragged through the dirt of insinuation and slander."

A copy of the publication Hollywood on Trial was reviewed at the Bureau, which review reflected that it contains the following general ideas:

1. That the individuals accused by the Committee are innocent of the charges of spreading subversive Un-American propaganda in the film industry, and that the Committee's investigation consisted of illegal prying into the private lives of American citizens.
2. That the House Committee was terrorizing writers and actors.
3. That prior to the hearings, the city of Washington "bore a tense air, like that on the eve of a coronation or an important hanging."
4. That Chairman Thomas of the House Committee was only a publicity seeker who was attempting to dramatize himself by cheap sensational means, at the expense of reputable citizens.
5. That the witnesses friendly to the Committee were sensational publicity seekers, misinformed, insincere, and generally repugnant to people with a sense of decency.
6. That the Thomas Committee was aiming toward censorship of films.
7. That the Committee had no legal power to conduct its hearings.
8. That the Committee violated all civil rights, created hysteria, and smashed constitutional safeguards.

9. That the House Committee must be abolished.

10. That the abolition of the Committee would restore American liberties to the American people, and would also deal a vital blow at Wall Street financiers who have millions invested in the picture companies.

The "Los Angeles Examiner" of March 2, 1948, reported that the "Unfriendly Ten", consisting of Alvah Bessie; Lester Cole; Albert Maltz; Ring Lardner, Jr.; Dalton Trumbo; Samuel Ornitz; John Howard Lawson; Adrian Scott; Herbert Biberman; and, Edward Dymtryk, had filed suit against various Hollywood producers for damages amounting to \$61,108,975, alleging that the motion picture industry had created an illegal black list against these ten persons, arising out of their refusal to answer the questions of the House Committee on Un-American Activities. Among the defendants in this suit were the Motion Picture Producers Association of America, and the Society of Independent Motion Picture Producers.

In April, 1948, Confidential Informant [REDACTED] advised that he had been approached, through various individuals, with a proposal to settle the above-mentioned suit by the "Unfriendly Ten", and that as far as he was concerned there would be no settlement and the suits would go to trial. He did, however, express the personal opinion that L. B. Mayer would probably be agreeable to a settlement of the suits for approximately \$100,000, in order to dispose of the matter. The Informant further advised that he had received information that certain of the plaintiffs in the suit were out of funds, and that was undoubtedly the reason the question of settlement had arisen.

In connection with the above-mentioned suits, the New Haven Office of this Bureau reported that, on June 23, 1948, [REDACTED] of Bridgeport, Connecticut, who is active in the Council of Catholic Women, had reported that an individual by the name of Seymour Spilka had called upon her. Spilka advised [REDACTED] that he represented the Motion Picture Association of Hollywood, and in connection with the studios' defense against the above-mentioned suits, desired to ascertain if any organizations which were of an anti-Communist nature had passed any resolutions stating that such organizations would boycott any pictures written or produced by any of the Hollywood writers and directors who had been accused of being Communists. Spilka advised [REDACTED] that he had obtained such a resolution from the Knights of Columbus in either Norwalk or Stamford, Connecticut.

Similar information was received from the Cleveland Office of this Bureau, indicating that on June 28, 1948, [REDACTED] Commander of American Legion Post Number [REDACTED] at [REDACTED] Ohio, had stated that a Charles F. McCarty had contacted him. McCarty advised [REDACTED] that he was a representative of the Motion Picture Association and desired to know if the American Legion had ever

considered taking any action by way of resolutions relating to the individuals who had refused to answer the questions of the House Committee. The above two instances appear to indicate that the defendants in the black listing suits were attempting to obtain resolutions from various civic groups, indicating that they would boycott films with which the "Unfriendly Ten" were connected. It is believed that this material was to be used by the studios in the defense of the suit in order to show that their firing or suspending of the "Unfriendly Ten" was justified.

As reported above, in Section III, the Committee of One Thousand has been active in the Los Angeles area in raising funds for the defense of the indicted Hollywood figures. In this connection, the "Daily Worker" of March 18, 1948, reported concerning a banquet held "recently" (believed to refer to the banquet held on March 5, 1948) at the Beverly-Wilshire Hotel in Los Angeles. This meeting was addressed by Dr. Harlow Shapley. The "Daily Worker" article stated that each of the "Unfriendly Ten" was introduced, and several of them made speeches, and a plea was made for funds for the defense of the unfriendly witnesses, and as a result thereof approximately \$15,000 had been raised at this meeting.

The various members of the "Unfriendly Ten", in addition to their individual activities which will be commented upon hereafter, have been jointly active upon at least one occasion. This occasion was a meeting on June 28, 1948, at the Embassy Auditorium in Los Angeles, sponsored by the Spanish Refugee Appeal, held for the benefit of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Certain members of the "Unfriendly Ten" were present to speak in behalf of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Among those personally appearing were Bessie; Lardner; Lawson; Maltz; Ornitz; and, Scott. In addition, the names of all ten of these persons had appeared in an advertisement in the June 22, 1948 issue of "Hollywood Variety", which stated that the "Unfriendly Ten" were supporting the fight by the indicted members of the Joint Anti-Fascist Refugee Committee. In connection with this meeting, Los Angeles [redacted] reported that the meeting was largely the work of Maltz and Alvan Bessie. This same Informant on June 19, 1948 reported that Bessie had drafted the program for the meeting and, in addition, had rough-drafted two or three of the speeches which were to be made by various speakers.

The "Daily Worker" of June 30, 1948, in a column by David Platt, quoted in full a letter addressed to the members of the Executive Board of the Joint Anti-Fascist Refugee Committee, which letter was signed by all of the "Unfriendly Ten". This letter praised the members of the Executive Board of the JAFRC, and assured them of the support of the signers of the letter.

B. Comments Concerning Hearings, by Pro-Communist Press

The English language publication, "New Masses", published by the newspaper, "Trud", in Moscow, for January 28, 1948, on page 17, contained an article entitled, "Hounding Culture in America", by I. Lapitsky. This article referred to the "Reactionaries' full-blast drive against the civil and political liberties of Americans....the hounding of democratic-minded people, the purges, trials, black listing—the means of terrorism and intimidation...." which are being practiced in America. The following paragraph indicates the nature of the balance of the article, with reference to the House Committee hearings which were held in October, 1947. "We happened to be in America at the time of the Hollywood hearings. The grueling and persecution of progressive scenario writers, actors, and film directors was conducted by the House Un-American Activities Committee, headed by Representative Thomas of New Jersey—a short man with shiny cheeks, beefy red neck and thick eyebrows, like a circus clown's, and a dyed-in-the-wool reactionary." The article referred to Adolph Menjou as "An avowed Fascist", and criticized the other friendly witnesses. With reference to the unfriendly witnesses, the article accused Chairman Thomas of attempting to bully and intimidate such witnesses.

The March 15, 1948 issue of "In Fact" contained an article concerning Ayn Rand who appeared before the House Committee as a friendly witness. The article was very critical of Miss Rand's publication entitled, "Screen Guide for Americans", alleging that it was a guide to "Thought control in America". This publication by Miss Rand set forth certain rules to be followed in order to avoid any Communist infiltration into motion pictures.

The June, 1948 issue of "Masses and Main Stream", which publication is a successor to the former publication, "New Masses", also contained an article concerning the Hollywood hearings. This article briefly contrasted the differences between the hearings in October, 1947 before the Committee, which hearings were attended by a great deal of publicity, and the entirely different attitude in the court hearings of the accused witnesses. This article was also critical of the court and the prosecution, and was critical of the fact that the trials of these persons would take place in "A community drenched in fear". The article then attacked the passage of the Mundt-Nixon Bill, and concluded by stating that the "Hollywood Ten" were being "persecuted". This article was written by Samuel Sillen.

The March, 1948 issue of "Modern Screen", beginning on page 32, contained an article which purported to be a series of letters from Larry Parks to his wife, Betty Garrett. Parks was one of the witnesses subpoenaed to appear before the House Committee in October, 1947, and the letters were supposedly written to his wife while he was in Washington in response to the subpoena.

These letters were very critical of the House Committee hearings, charging that witnesses were making wild statements and hurling unsubstantiated charges, while the attorneys for the witnesses were not allowed to cross-examine the friendly witnesses. The entire tenor of the article was extremely critical, both of the House Committee itself and the manner in which the hearings were conducted. It was also very critical of the investigation as a whole.

Another item of interest in connection with the hearings was an article by Humphrey Bogart, appearing in the March, 1948 issue of Photoplay magazine. You will recall that Bogart and his wife, Lauren Bacall, were among those individuals active in the group of writers and actors who flew from Hollywood to support the "Unfriendly Witnesses" before the House Committee. Bogart emphatically stated that he was not a Communist, and that his trip to Washington had not been for the purpose of defending Communism, but had been solely in the interests of freedom of speech and freedom of the screen. Among the statements made by Bogart were the following: "I am about as much in favor of Communism as J. Edgar Hoover. I despise Communism and I believe in our own American brand of democracy....so long as we are opposed completely to Communism and do not permit ourselves to be used as dupes by Commie organizations, we can still function as thoughtful American citizens." Bogart's article was also critical of the fact that hearings were held by the House Committee at all, indicating that the small number of Communists in the motion picture industry could have been identified by this Bureau.

C. Efforts to Postpone Trials of "Unfriendly 10"

On March 30, 1948, it was learned from [REDACTED]

[REDACTED] that the attorneys for the defendants were attempting to obtain postponement of all of the trials of the "unfriendly 10" and in this connection this source reported that it was contemplated that efforts would be made to influence the Attorney General through Senator Claude Pepper. This source reported that Popper and Robert W. Kenny were scheduled to confer with Senator Pepper on March 30, 1948.

On April 6, 1948, this same informant reported that an unknown man, who was believed to be one of the defense attorneys, contacted Kathryn Popper, the wife of Martin Popper, and advised her that Robert W. Kenny was anxious to have Bartley Crum contact the White House in order that a continuance of the Hollywood trials could be obtained. However, it was indicated that Crum did not desire to make this contact. The unknown man then mentioned the fact that Louise Branstetter had a great deal of influence with Crum and inasmuch as Popper was friendly with Branstetter it was suggested that Popper should contact Branstetter and attempt to get her to influence Crum to contact the White House. Shortly thereafter Popper did contact Branstetter with a request that she confer with Crum which she agreed to do.

In an effort to obtain a continuance of the Hollywood trials, the defense attorneys upon several occasions conferred with Senator Pepper in an effort to have him use his influence with the Attorney General. Pepper did confer with the Attorney General, but his efforts to obtain a continuance were unsuccessful.

The Washington Times Herald of May 19, 1948, reported that on May 12, 1948, five of the defendants, to wit, Edward Dwyer, Herbert Eiberman, Albert Maltz, Alvah Bessie, and Samuel Ornitz, had appeared in Federal Court and waived jury trials in connection with their indictments for contempt of Congress. These five defendants agreed to submit written presentation of their cases to the court for a decision, but the court had stated that no decision in the cases of these five would be rendered until after the final ruling by the appellate court on the appeals of Lawson and Trumbo, who had previously been convicted of the contempt charge. The article stated that prior to June 30, Ring Lardner, Jr., Adrian Scott and Lester Cole were likewise scheduled to appear in court to sign similar agreements. The appeals of Lawson and Trumbo are still pending and as a result the trials of the additional writers have not taken place.

D. Activities of Individuals Comprising the "Unfriendly 10"

Alvah Bessie

In April, 1948, and prior thereto, Bessie, in conjunction with the Freedom From Fear Committee, had been active in raising funds for the defense of the indicted witnesses.

[REDACTED] California, a source of information, reported that one of such functions was held on April 3, 1948, at the home of Mr. and Mrs. Sidney Harmon in North Hollywood, California, for the purpose of raising funds for the defense of the various defendants. This source reported that Howard Da Silva, a known member of the Communist Party, was the Program Director, and Bessie was one of the speakers at this meeting. He stated that the first move toward making the United States Government similar to Hitlerism was the control of the movie industry by dictating what type of pictures should be produced and told the audience that they would be forced to see pictures such as "The Iron Curtain" instead of pictures like "Gentlemen's Agreement." At this meeting the complete recordings of the testimony of the ten witnesses were presented.

Herbert Biberman

During January and February, 1948, Biberman was devoting considerable of his time to directing affairs of the Freedom From Fear Committee, information concerning which has been reported under Section III above.

[REDACTED] Jack Cold, who was also active in the office of the above committee, reflected that Biberman and Pauline Lauber were the real directors of the Committee, the purpose of which was to raise funds and solicit donations to help defray the expenses of the defendants in the contempt trials. Pauline Lauber was a known member of the Communist Party in 1944 and 1945.

Lester Cole

Cole, following the hearing in October, 1947, filed a suit against Metro-Goldwyn-Mayer Studios alleging breach of contract, and this case received considerable publicity when the studio requested that Federal Judge Leon Yankwich, before whom the case was to be tried, had allegedly made a statement at a social function that if the case were to come before him he would find for Cole and that he wished he were the plaintiff's attorney in the action. Cole's suit was for performance of his contract with MGM Studios at \$1,800 a week and he claimed in his suit that he was then unemployed and had been prevented from obtaining further employment because of the action taken by MGM as a result of the Washington hearings.

Edward Dmytryk

In April, 1948, source of information [redacted] of Beverly Hills, California, advised that Dmytryk had stated that he would never be brought to trial on the contempt charge for the reason that John Howard Lawson would be acquitted and the cases against the other defendants would then be dismissed. This source advised that Dmytryk characterized the contempt charges as ridiculous and unconstitutional and that he, Dmytryk, "would go down in history" as one of the participants in the hearings.

Gordon Kahn

In February, 1948, source of information [redacted] advised that Kahn had returned to California and was not employed at that time. This source expressed the opinion that Kahn was through as far as major studio jobs were concerned and that Warner Brothers Pictures were believed to have discharged him because of his Communist activities. The source further stated that Kahn was spending the major portion of his time working on various activities of the Progressive Citizens of America in Hollywood. According to this same source, Kahn had recently received the sum of \$750 for an article which he had contributed for a book published by the Pegasus Company in Chicago. It is believed that this sum was received by Kahn in connection with his work on the publication "Hollywood on Trial," information concerning which has been reported above.

On April 7, 1948, [redacted] mentioned above, reported concerning a conversation which took place between Kahn and Sam Marx, a screen producer. Marx questioned Kahn as to how it could be that he and Kahn, who had attended school together in New York City and entered the motion picture business at approximately the same time, could have drifted so far apart politically. Kahn replied that he considered Marx to be an intellectual hypocrite stating that he, Kahn, felt very keenly that there should be equality for all people and that he intended to fight for this ideal — if necessary to go to jail for it, and even die for it. Marx conceded that Kahn's ideal was all right, but asked why Kahn did not feel he could work for this ideal within the framework of the American Constitution and through organizations existing in this country without taking orders from a foreign government. Kahn replied that he would take orders from anyone in whom he believed.

Ring Lardner, Jr.

Confidential source of information [redacted] Century Fox Studios, advised that on January 25, 1948, Lardner had addressed



a letter to William Pearlberg, a producer at 20th Century Fox Studios, in which letter Lardner appealed to Pearlberg for money on behalf of the ten indicted witnesses. In this letter Lardner stated that he and the other defendants expected to lose their cases in the lower courts, but that all felt they would win in the Supreme Court. Lardner estimated that the cost of the trip to Washington by the ten "unfriendly" witnesses had been \$50,000 and he estimated that an additional \$60,000 would be necessary to fight the cases in the lower courts. This letter pointed out that the Freedom From Fear Committee, previously mentioned, would handle any contributions which Pearlberg and others desired to make.

John Howard Lawson

On February 2, 1948, the Jewish Peoples Fraternal Order of the International Workers Order held a meeting at the Parkview Manor, 2200 West 7th Street in Los Angeles to protest the actions of the Attorney General in citing the IWO as within the purview of the Loyalty Order, and Lawson was one of the principal speakers at this meeting.

Lawson stated that he felt honored to be asked to speak in protest of the Attorney General's action, which he characterized as an unjustified attack on the civil liberties of the people of the United States. He described the Attorney General's action as part of a broad attack on civil liberties and cited other instances as part of the general pattern, including the prosecution of Gerhart Eisler. Lawson stated that he was proud to have been selected for special attention by the House Committee and was also proud to be among those who had been indicted. He also charged that the House Committee and the Motion Picture Producers Association are controlled by Wall Street and big business and is a movement against free expression and is leading to thought control in the United States. He also described the difference in atmosphere between the House hearing in October, 1947, and the arraignment of the defendants following their indictment. In connection with the arraignment he stated that there was no fanfare and publicity and he believed that the case had been handled in this manner in order to make the defendants feel unimportant. He also criticized the fact that at the arraignment the indicted witnesses were made to wait until numerous other persons had been arraigned on such charges as passing bad checks and other small offenses. Lawson closed his talk by stating that he had been in attendance at the National Convention of the Progressive Citizens of America on January 18, 1948.

On April 19, 1948, Lawson was convicted in Federal Court at Washington, D. C. of contempt of Congress for his failure to answer the Committee's inquiries as to whether or not he was a member of the Communist Party. His case is presently pending on appeal.

The Washington Post of May 22, 1948, reported that on May 21, 1948, Lawson had been sentenced to serve a year in jail and had been fined \$1,000 as a result of his conviction for contempt of Congress. The sentence was imposed by Judge Edward W. Curran and following the sentence Lawson reportedly read a long statement to the court in which he stated that he did what he thought was right when he refused to tell the Committee whether or not he was a Communist.

The trial of Lawson, as well as that of Dalton Trumbo, received considerable publicity in "The Worker" with a feature article by Joseph North appearing in the issue of May 16, 1948.

#### Albert Maltz

Maltz is known to have met on several occasions with other members of the "unfriendly 10" concerning their trials for contempt. He has also been active in fund raising campaigns for the defendants and has continued to be active in various Hollywood front groups.

#### Adrian Scott

In April, 1948, [REDACTED] a confidential source of information, advised that Scott had written a story entitled "Joy to the world," which had been submitted to the motion picture studios as having been written by Allan Scott, the brother of Adrian Scott. This source reported that this was the first indication that any of the individuals among the "unfriendly 10" were submitting scripts to the studios under aliases or under the names of other individuals. There is no indication that the script was accepted by the studios.

Scott, together with all of the other defendants, has been active in various fund raising campaigns as reported under Section VI-A above.

#### Dalton Trumbo

[REDACTED]  
California, who is a source of information for the Los Angeles Office, reported in April, 1948, that Trumbo was completely without funds and had approached [REDACTED] in an effort to negotiate a \$12,500 mortgage on Trumbo's ranch. The informant made a complete survey and tour of Trumbo's ranch, which he estimated to be worth approximately \$85,000, but that Trumbo was so badly in need of funds that he was willing to pay interest at the rate of 9½ per cent with the carrying charges to be prepaid in order to secure

approximately \$10,000 in order to meet his immediate living expenses. Trumbo told this informant that he had not been selling any stories and had been forced to borrow money in order to meet his current expenses.

In May, 1948, Trumbo was convicted in Federal Court in Washington, D. C. of contempt of Congress.

The Washington Post of May 22, 1948, reported that on May 21, 1948, Trumbo had been sentenced to serve a year in jail and pay a fine of \$1,000 following his conviction for contempt of Congress. The article stated that attorney Charles A. Houston had filed a motion for a new trial for Trumbo, which motion had been denied. At the time of the sentence, Trumbo stated to the court that he felt that the questions directed to him by the House Committee were a blow at the secrecy of the ballot and thus a blow at the Constitution. Justice David A. Pine stated that Trumbo had been aided by able attorneys when called before the House Committee and that he had flagrantly defied the Committee in order to challenge its authority. He further stated that if Trumbo were right then he should not be punished at all, but if he was wrong as the jury had held, then his punishment should be in keeping with the degree of his defiance. Trumbo has likewise appealed his case to the higher courts.

E. Scheduled Future Hearings by House Committee on  
Un-American Activities Concerning Communism in Hollywood

In the column of George Dixon appearing in the Washington Times Herald of June 10, 1948, it was stated that Dixon had conferred with Chairman Thomas of the House Committee to ascertain if additional hearings were to be held concerning Communist activity in Hollywood. In answer to this inquiry Dixon quoted Thomas as stating "the Hollywood hearing last October will seem like a pink tea compared to the one coming up. Our investigators have uncovered sensational evidence. We are going to expose twenty-six members of the industry as Communist Party card holders. Among them are some of the most celebrated names in filmdom."

The New York Journal American of September 8, 1948, reported that the House Committee on Un-American Activities had reopened its investigation of Communism in Hollywood and that on that date had begun calling witnesses for secret questioning preliminary to the resumption of public hearings on September 15. The article further stated that public testimony in the case would be heard "before November 1." However, the Washington News of September 3, 1948, indicated that a Hollywood investigation would be renewed during the Committee hearings concerning Soviet espionage and would devote some time to the Communist underground in the film industry.

There have been no indications at this time that the House Committee has renewed any investigation into the Hollywood situation and, as reported

above, numerous informants in the film colony do not believe that the House Committee will again conduct any hearings concerning this matter.

Status of Civil Suits arising as a Result of the Committee Hearings .

Suit by Lester Cole

Lester Cole, one of the "Hollywood Ten", sued MGM Studio for reinstatement of his \$1,350 a week job, and the case was heard by Judge Yankwich in Los Angeles, in December, 1948.

The "New York Times" of December 9, 1948 contained a news item regarding the testimony given by Louis B. Mayer, head of MGM, in connection with this suit. The article quoted Mayer as stating that prior to the holding of the hearings by the House Committee on Un-American Activities, the Committee had put pressure on him to discharge alleged Communists. He testified that two Committee investigators, H. A. Smith and A. B. Leckie, had called upon him and admonished him to "clean house" before such action was forced by Congress or "public opinion". Mayer stated that he would not fire anyone because they were a Communist, as long as there was no Communism in MGM pictures, and that Communism could not get into such pictures.

On December 20, 1948, Cole was successful in the suit against MGM and was reinstated in his job at \$1,350 a week and was awarded \$74,250 in back pay. The studios have indicated that the case will be appealed to the Supreme Court, if necessary.

In connection with the suit, the "Daily Worker" of January 25, 1949 reported concerning statements made by Samuel Goldwyn concerning Eric Johnston in which he stated that Johnston's chief contribution to the economic stability of the motion picture industry had been to give advice which had caused the filing of law suits against the Motion Picture Association of America and various of its members, totaling approximately \$65,000,000. He further accused Johnston of "preening himself to accept a call to public office" and of being motivated by "personal objectives" and "political ambitions".

During the trial, Johnston appeared as a defense witness and was questioned concerning a meeting of the major studio executives, held on November 25-26, 1947, at which time it was alleged that an agreement had been reached to suspend employees cited for contempt of the House Committee. Johnston testified that he had told the meeting that reaction in South American editorials indicated that the "unfriendly witnesses" had behaved like Communists and brought discredit upon the motion picture industry and that he had been told by officials of the American Legion that it was possible that Legion Posts throughout the United States would boycott pictures because of the actions of the "Hollywood Ten". He indicated that he had

suggested two courses of action: (1) to continue to employ the "unfriendly witnesses" and tell the public that subversive material was being kept from the pictures; or, (2) they could no longer employ the individuals. According to Johnston, everyone agreed that the second course was the one they desired to follow. The article quoted Johnston as stating, "I told them I felt that management and labor should work together to clean house of Communists, that it was a mutual responsibility, and that I considered Communiste foreign agents."

Following the verdict in favor of Cole, the December 21, 1948 issue of "Variety" stated that Judge Yankwich had been extremely critical of Eric Johnston and his actions in connection with the "Hollywood Ten". He indicated that the adoption of the stand against the Communists by the Motion Picture Association of America had been the result of Johnston's "high-preasure methods".

The December 22, 1948 issue of the "Hollywood Reporter" stated that Johnston had taken issue with Judge Yankwich's statements and had stated that the action taken by the producers was entirely their own and that he had not influenced their decision. He was quoted as stating that he himself would not employ a known Communist in a responsible position.

Among the individuals who sided with Johnston against Yankwich was Spyros P. Skouras of Twentieth Century Fox, who stated "I wish to state publicly that neither I nor my company was high-pressured by Mr. Johnston or anyone else. The action in regard to the so-called 'Hollywood Ten' was taken by the directors of Twentieth Century, independently and on their own initiative."

#### Civil Suit Instituted by Screen Writers Guild

In connection with this suit which was against the various studios because of the alleged "black list", the December 17, 1948 issue of "Film Daily" reported that the Society of Independent Motion Picture Producers had written Robert W. Kenny to the effect that the Society of Independent Motion Picture Producers did not agree with the Motion Picture Association of America's policy of not hiring Communists and felt that hiring of Communists was a matter for the individual producer to decide.

The "Los Angeles Herald and Express" of December 15, 1948 also referred to this action by the Society of Independent Motion Picture Producers, and quoted Kenny as indicating that this meant the united front among producers had been broken and that the "black list" would not be observed. Kenny further indicated in this article that the Society of Independent Motion Picture Producers would be dropped as defendants in pending suite. This article further indicated that the Society of Independent Motion Picture Producers had, on the previous Sunday night, chosen former Governor Ellis Arnall of Georgia as head of the group.

### Anti-Trust Suit Against Studios

The "Los Angeles Daily News" of May 23, 1949 reported that the "Hollywood Ten" had filed a \$52,000,000 treble damage anti-trust suit against ten film studios and a film association, charging that the agreement not to rehire them was in restraint of trade under the Sherman Anti-Trust Act. This complaint alleged that the black list arose out of the producers' meeting held in New York in November, 1947. The article indicated that the individual members of the "Hollywood Ten" were suing for damages, as follows: Alvah Bessie, Samuel Ornitz, John Howard Lawson, and Herbert Biberman - \$3,000,000 each; Edward Dmytryk - \$8,350,275; Adrian Scott - \$6,942,600; Lester Cole - \$6,435,600; Albert Maltz - \$3,750,000; Ring Lardner, Jr. - \$7,147,500; and, Dalton Trumbo - \$7,233,000.

### Continuation of "Black List"

The "Daily People's World" of November 18, 1948 reported that on November 16, 1948 the presidents of the major film companies had met in New York and had decided to continue the black list of film writers who had been cited for contempt of Congress. This information was credited to the "Hollywood Reporter" of November 17, 1948.

In connection with this meeting, Los Angeles source of information [redacted] advised that this meeting had been held and it had been pointed out by the attorneys for the companies that individuals who were suing the studios in connection with the so-called "black list" had agreed to settle the suit out of court, provided the producers would pay the costs then incurred, amounting to approximately \$200,000. It was indicated that all outstanding suits would be dropped and that an impartial arbiter would be appointed, whose decision would be binding upon both the plaintiffs and the defendants. This informant indicated that Johnston had recommended that the proposal be accepted on the basis that it would be smart business relations to do so. The informant advised that at this point Y. Frank Freeman, Executive Vice-President of Paramount, took the floor and stated that although he was not present in an official capacity but as a guest he felt he had to make certain remarks at that time as a stockholder of Paramount and one of the defendants in the suits. He stated that he would not agree to the settlement of any of the claims if it could be handled for five cents and as far as he was concerned, the legal proceedings could go clear to the Supreme Court. The informant advised that this statement threw the meeting into an uproar and it was decided to adjourn until the following morning. When the group met the following morning, the presidents of the companies voted unanimously in favor of continuing the legal fight and against any settlement whatever. It was reported by the informant that subsequent to the adjournment of the meeting on the first evening, the presidents of the various companies had contacted the members of their Boards of Directors and the Directors had voted against any settlement or compromise.

### Status of Criminal Actions Against the "Hollywood Ten"

As previously reported, John Howard Lawson and Dalton Trumbo were convicted in the District Court in the District of Columbia for contempt of Congress for refusal to tell the House Committee on Un-American Activities whether or not they were members of the Communist Party.

Both Trumbo and Lawson appealed their convictions to the United States Court of Appeals and the "New York Journal American" of June 13, 1949 reported that on that date the Court of Appeals had handed down its decision upholding the convictions of Lawson and Trumbo.

It is believed that the cases will be appealed to the Supreme Court.

In connection with the cases pending against the other eight members of the "Hollywood Ten", prior to the trials of Lawson and Trumbo it was agreed by the attorneys for the other eight individuals and the Government that in the event the convictions of Lawson and Trumbo were upheld, these eight individuals will plead guilty and accept sentences.

In connection with the appeals which Lawson and Trumbo have entered, it is interesting to note that the "Daily Worker" of November 5, 1948 reported that the National Council of the Arts, Sciences and Professions was planning the submission of an amicus curiae brief in behalf of Lawson and Trumbo.

### General Activities of the "Hollywood Ten"

The Los Angeles Office reported in the Fall of 1948 that the members of the "Hollywood Ten" were generally meeting on Monday nights at the home of Albert Maltz in order to discuss their situation. These individuals were generally working together during the Fall of 1948 in order to raise funds in defense of the criminal action against them, and many of them were engaged in making speeches and talks before various Communist-infiltrated groups.

The activities of the individuals are briefly as follows:

#### John Howard Lawson

Lawson has recently completed rewriting a new edition of his book, "The Theory and Technique of Play Writing", described as a Marxist classic



concerning the theater. He has also been engaged in writing a history of the United States.

Lawson was also a participant in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the National Council of the Arts, Sciences and Professions. In the Spring of 1949, he participated in a lecture series entitled, "A New Approach to American History and Our Cultural Heritage", under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued in behalf of the "Hollywood Ten" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Ten" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

With regard to Lawson's relationship with the motion picture industry, Los Angeles informant [REDACTED] has reported that since February, Lawson has consulted several times with Zoltan Korda, brother of Sir Alexander Korda, regarding the possibility of his working on a script of a picture entitled, "Magic Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script.

#### Albert Maltz

The "Daily Worker" of November 30, 1948 reported that Maltz had recently completed a new novel entitled, "The Journey of Simon McKeever", which was to be published in the Spring of 1949 by Little Brown Company.

The Twentieth Century Fox Studio purchased the new Maltz novel for the sum of \$35,000 and then announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949 reported that a mass campaign of protest was under way against Twentieth Century Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaign.

#### Lester Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest.

Dalton Trumbo

Trumbo's conviction for contempt of Congress was upheld by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isle", which in the Spring of 1949 was reported as being in rehearsal on Broadway. The title of this play is a new one and it was formerly known as "Aching River".

Samuel Ornitz

During the Spring of 1949, it was reported that Ornitz was engaged principally in lecturing on Jewish history and culture and was also engaged in writing a book concerning the history of anti-Semitism.

Edward Dmytryk

Dmytryk is presently in England, directing pictures. The "Washington Evening Star" of March 16, 1949, in an article dated London, described Dmytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Dmytryk whether or not he was a Communist but instead asked him if he believed in God, and, when Dmytryk answered in the affirmative, stated "Anyone who believes in God can't be a Communist", and thereupon gave Dmytryk a job as a director for him. The article stated, however, that Rank was not allowing Dmytryk to make his "usual message type picture".

The "Daily Worker" of April 1, 1949 stated that Dmytryk had recently completed the picture, "Obsession" for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete".

Herbert Biberman

Since the Fall of 1948, Biberman has devoted practically his entire time to working on behalf of the "Hollywood Ten", with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other committees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Hollywood Ten".

Alvah Bessie

In the Fall of 1948, Bessie was reported as considering moving to New York City in order to write television shows for Burgess Meredith.

Los Angeles informant [REDACTED] reported in the Fall of 1948 that Bessie was extremely worried concerning his financial condition and had only \$6 in the bank, and had reportedly been trying to borrow money from various individuals. In the Spring of 1949, he was reported as one of the trustees of the Los Angeles branch of the California Labor School and as working closely with Biberman in behalf of the "Hollywood Ten".

Adrian Scott

Since April, 1949, Scott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff". Prior to his departure for England, he was active in behalf of the Civil Rights Congress in Los Angeles and was a member of the Steering Committee of the Hollywood Council of the Arts, Sciences and Professions.

Ring Lardner, Jr.

"Hollywood Variety" of June 10, 1948 indicated that Lardner had been signed to do a screen play entitled, "Pastures of Heaven". However, no confirmation of this has been obtained and there is no indication that the picture was being produced or that Lardner was again employed in the motion picture industry.

In the Spring of 1949, Lardner was reported as being in Switzerland, writing a picture for Lazar Wechsler.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED  
5504 HOLLYWOOD BOULEVARD, LOS ANGELES, CALIFORNIA

[REDACTED]

the Association of Motion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1934. He stated that this organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston  
(Temporarily vacant)

President  
Executive Vice President and  
Chairman of the Board  
Secretary and Treasurer

James S. Howie

Board of Directors

John Beck, Jr.  
Warren Doane  
Marvin Ezell  
Y. Frank Freeman  
Herbert Freston

B. B. Kahane  
Edgar J. Mannix  
N. Peter Rathvon  
Joseph M. Schenck  
Allen Wilson

Members

Columbia Pictures Corporation  
Loew's Incorporated  
RKO Radio Pictures, Inc.  
20th Century Fox Film Corporation  
Universal Pictures Company

Samuel Goldwyn Productions  
Paramount Pictures, Incorporated  
Republic Productions  
Hal Roach Studios  
Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to [REDACTED] the Association of Motion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. [REDACTED] related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to [REDACTED] Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

"We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to [REDACTED] Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to [REDACTED] spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios. Cheyfitz's one-time affiliation with the

Communist Party is admitted by him.

On October 13, 1942, at his own request, Cheyfitz was interviewed by Special Agents in Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cheyfitz is currently a member of the Communist Party. [REDACTED]

[REDACTED] Alliance of Industrial and Stage Employees in Hollywood, California, related that in his dealings with Cheyfitz he has been led to believe that Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by [REDACTED] who is at present [REDACTED] at the University of California at Los Angeles, on May 18, 1947, is signed by Philip M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

"You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

[REDACTED] who is an extremely reliable confidential source of the Los Angeles Office, advised that Paul McMutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. [REDACTED] related that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McMutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to [REDACTED] the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spingold; Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Maurice Benjamin; Al Wright and this source of Hollywood. [REDACTED] identified these individuals by stating that they are for the most part attorneys.

The 1947-48 International Motion Picture Almanac contained the following identification with regard to the above individuals:

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keough, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MGM.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hal Wallis Productions as President.

Silberberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MGM.

This source, [REDACTED] related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

VII.

(October 2, 1947 to February 5, 1948)

On November 4, 1947, confidential informant [redacted] who was a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, advised that the Motion Picture Producers Association is composed of an alliance of all the major producing companies in the motion picture industry.

He said first it must be remembered that the producers of motion pictures in Hollywood have been aware for many years of the Communist activity in their industry. Investigations have been attempted heretofore, but they have always been headed off. For example, the Dies Committee investigation in 1940.

Although Mr. Louis B. Mayer and Jack L. Warner, two of the top producers in Hollywood and representing Metro-Goldwyn-Mayer Corporation and Warner Bros. respectively, both denounced Communism and Communists and all such activity in the industry, nevertheless the Motion Picture Producers Association, of which they are leading figures employed Paul McCutt, former governor of Indiana and Governor-General of the Philippine Islands, to do everything possible to halt the investigation. He fought right along side the Communist attorneys, used the same arguments as to free speech and violation of Constitutional rights; in fact almost used the same physical tactics that the Communists used to stop the proceedings. Inasmuch as he was employed for the purpose of stopping the investigation, it must be presumed that he was following the desires of his employer, the MPA in this matter.

In addition to Mr. McCutt, Mr. Eric Johnston who is the supreme political and economic representative of the Hollywood producers and the MPA, likewise did everything in his power to have the investigation called off. Again we must presume that he, also, was following the wishes of his employer the MPA.

In addition to the foregoing position of the Hollywood producers irrespective of pretended aversion to Communist activities, hundreds of persons employed in responsible positions in the industry joined together in an organization called "Committee for the First Amendment" and sent letters of protest to the Committee, placed large display advertisements in the



trade and other papers denouncing the investigation and in general staging a Hollywood demonstration in favor of the Communists being heard. Anyone familiar with Hollywood is well aware that such activities can be stopped by a word from the producers on the ground that it would bring censure of the industry--an old Hollywood tradition.

In fact, with the exception of a relatively small minority, all Hollywood was lined up against the investigation, according to [REDACTED]

[REDACTED] who is a confidential informant of the Los Angeles Office and [REDACTED] stated that meetings were held in New York on March 5 and 6, 1947, which were attended by Paul McNutt, Eric Johnston, Barney Balaban, President of Paramount, W. Frank Freeman, Nick Cohen, and Bob Rubin, representing Loew's, Inc., Joe Hazen, representing Hal Wallis, Austin Amos, representing Paramount, Ned Lornet, representing MGM, Kate Blumberg and Chever Jordan, representing Universal, Albert Warner, representing Warner Brothers, Spyros Skouras, representing Fox, Kate Spinold and Jack Cohn, representing Columbia, and Joyce O'Hara, one of Johnston's assistants. At these meetings there was a full discussion of the situation facing the motion picture industry. [REDACTED] told the group that it was absolutely essential that the industry "restore the confidence of the American public" in Hollywood, and that a two-point resolution should be adopted to the effect to: first, we will not employ Communists, and second, we will not employ those who are members of Communist front organizations. A discussion ensued as to what constitutes a front organization, and the suggestion was made that the "FBI list" dealing with those organizations be utilized. Freeman said to the group that speaking for his corporation he is determined to go ahead and fire Communists and fellow travelers and stand the risk of the ensuing law suits. The corporation recognizes that if all studios go ahead on this program they are leaving themselves open to law suits on the ground that a conspiracy exists to black list certain persons, preventing them from securing employment.

Eric Johnston took the position that the industry should not employ Communists in spite of law suits, and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go down to Washington and set together with James Byrne to work out an edict and the industry would support him in that stand he took. Frank Freeman called Johnston in Washington and told him not to issue any such ultimatum. On Friday, the 14th, when it was to have been made public, Freeman told Johnston that anything he said would be "empty words and it won't mean anything. You can't enforce it unless you have the machinery behind you." Then Freeman and Johnston discussed whether or not the studio

heads and Johnston and his executives should come to Hollywood to issue such a statement as to whether it should be made in New York. It was decided that New York was the place; consequently the meeting on Monday, the 24th, was the result of this decision.

Johnston appreciated Freeman's views because the latter told the former that many persons had been in similar positions before and had "sawed the limb off behind them" and that unless the industry definitely agreed to certain positive steps Johnston would be doing himself and the industry a disservice in any ultimatum.

In the New York meetings a discussion ensued as to whether the heads of the various guilds should join the producers in their statement, and it was decided that the production end of the business should take its own stand and the guilds asked to approve it after it was made public. [redacted] is of the opinion that some positive declaration will come out of the meeting on Monday. This is necessary because the press throughout the country has taken the stand that the industry should rid itself of Communists and fellow travelers. [redacted] pointed out that the position of the industry is vulnerable because, in spite of the stand taken that the industry can control Communist propaganda in pictures, nevertheless, the press is bringing pressure to bear because the industry continues to employ men at high salaries who have been exposed as Communists who are in the industry for the purpose of inserting propaganda in its product; therefore Communists must be done away with.

The MCA statement which was publicized in the press, wherein the Board of Directors supported Lore Schary, was branded a lie by Ned Loinet, the MCA representative at the New York hearings. It was branded as a "complete reversal of our stand" by the men present at the meetings, and Loinet was emphatic in saying that the statement was untrue. Mendel Silberberg told [redacted] was present at this Board of Directors meeting and that no such statement was made. MCA intends to discharge Edward Luytryk and Lorian Scott immediately if their contracts can be canceled on the violation clause, which states that any person bringing disrepute upon the studio can be discharged for this reason.

Between the cessation of the New York meetings and the ones which were held the following Monday, James Lynnes was to attempt to get information which would result in a list or formula which could be presented to the group to be used as a basis for discharging Communists and fellow travelers. This was to be comprised of front organizations which are Communist controlled and which could be used as a basis for discharging undesirables.

According to [REDACTED] Hollywood will have to clean its own house and cannot be guilty of leaving persons named as Communists in the industry. He is convinced that Congress wants some private group to take the initiative in discharging Communists, going through the necessary legal steps to the Supreme Court to establish the legal principles involved. He personally has committed his studio as being willing to go ahead with this program. In his private opinion, Congress is using the motion picture industry to awaken public opinion to the danger of Communism.

The hearings should be continued, [REDACTED] said, with what he termed "a better handling of witnesses"; it should continue to oppose Communism in the motion picture industry as well as in all industries; it should also go to work on the churches and schools. The latter point is where "the indoctrination is going on and represents the greatest danger." He estimates that Paramount Studios have received approximately one hundred letters from motion picture fans protesting the employment of Communists. He does not know the volume of mail the other studios have received on this matter, but pointed out that Paramount has no current releases which have been worked on by persons publicized as Communists. He had heard that in Chapel Hill, North Carolina, a trailer was run advertising the forthcoming attraction, "Song of Love," starring Katharine Hepburn, and she was booed from the audience, persons saying, "She is a Communist; that's one I won't see." Outside of that, [REDACTED] has not heard of any organized public reaction. He believes contents of individual pictures should be defended from a charge of containing propaganda, but pointed out that the picture, "So Well Remembered" in his mind is "a deliberate attempt to build up the antagonism of the masses against other classes." Each picture should be defended on its merits, but the industry should not permit the public to get the idea that it is dominated by Communists or that all pictures contain propaganda.

[REDACTED] is of the opinion that the stand of the Catholic Church on the picture "Forever Amber", together with the reaction of the press to the industry's continuing to employ Communists, is having the effect of negating all the public relations and good will built up by the industry with the American public; consequently a definite stand must be taken and acted upon. "Barney Balaban, President of Paramount, is unqualifiedly behind me as far as my expressions on Communists in the industry are concerned." Nick Schenk is "not nearly as strong in his expressions as Barney on this matter." Schenk offered a suggestion to the group in their New York meeting that it should include a clause in each personal service contract to the effect that if any person becomes a member of the Communist

Party his contract can be canceled. Delaban has expressed himself to [redacted] perfectly in accord with the Un-American Committee in its efforts, and said that the Committee should not be attacked by Hollywood personalities because of its methods. Paramount intends, if it gets the necessary approval of the State Department, to release in its newsreels "some of the facts on Russia." It is Delaban's idea to show the American people what Communism has done to the Russians in Russia and how they live there under that system. [redacted] does not feel that any difficulty will be experienced in getting the necessary approval of the State Department. In discussing Congressional hearings in general, he is of the opinion that "the Hughes hearings have sold the American public on committee inquiries."

Informant [redacted] stated that as a result of the meetings in New York, the producers appointed a committee comprised of L. B. Mayer, Lore Schary, Walter Wanger, Edward Mannix and Joe Schenk. This committee is headed by L. B. Mayer. The reason Schary and Wanger were included, according to [redacted] was at his own suggestion. He had pointed out that Eddie Mannix, [redacted] and Benjamin D. Kahane has represented the producers in labor negotiations, and that the new committee should have "new faces to make the new start."

In New York, [redacted] expressed himself as being in favor of the committee and its purposes. Lore Schary made a speech to the group in New York in which he pointed out that he had received considerable unfavorable publicity as a result of his statement before the Un-American Committee, and that he wished to remind the men present that his speech had been made upon the advice of the industry. He had discussed this talk and his remarks had been approved, and the men in the meeting agreed that this was true.

Informant [redacted] feels that Schary will do a good job on the committee and that having Schary and Wanger active will eliminate any possible charges of red baiting on the part of liberals or leftists in connection with the committee's work.

James McGuinness, Executive for Metro-Goldwyn-Mayer Studios, personally regrets the fact that Schary and Wanger were included because he considers them skilled parliamentarians, and said, "They will outmaneuver the others" and as a result the committee will prove ineffectual.

[redacted] expressed himself as definitely of the opinion that the House Committee should continue its hearings and should expose Communists wherever they may be found in motion pictures, as well as in other industries.

The Producers Committee referred to above is presently meeting with representatives of the individual guilds in an effort to work out a standard policy so that the guilds will back up the producers in the latter's attempts to do something positive about Communism.

[redacted] stated that he is "floundering" as to what the next step should be in the producers' efforts to get rid of Communism. He is against the formation of an investigative agency on the part of the producers and believes it will be of great help if the Committee will continue its hearings into Communism. As to what the producers will do in ruling out and finding out who the Communists are, informant said, "I just don't know how we'll do it."

Along these lines, the informant feels it will be of great assistance if the Attorney General will publish as complete a list as possible of known Communist fronts and keep this list current. The industry then might be in a position to take action against a person if the individual had belonged to a sufficient number of these front organizations. However, the informant was most emphatic in stating he did not feel that the industry should attempt to police the situation, summarizing it by stating, "We don't want to be called a Gestapo."

He went on that it took a great deal of courage for the management of MGM to suspend Dalton Trumbo and Lester Cole because "MGM has a definite liability of about \$400,000 on the unexpired terms of these contracts." Whether or not Cole and Trumbo will sue, informant did not know, but in the best of his opinion MGM has a definite liability.

Contrasted with the above, [redacted] was of the opinion that if the industry takes a positive stand concerning Communism and its expulsion there will be no more hearings. He feels that the Committee expects the industry to clean its own house, and that if it does not do so the Committee will resume hearings.

[redacted] is of the opinion that the motion picture producers should set up an "information bureau" which will exist for the sole purpose of getting data on organizations before people join, furnishing a prospectus of the various organizations, pointing out their backers and financial contributors, and the actual persons spearheading the movement. Also, persons in the industry should be required to sign a pledge or oath that they have never been, are not now, and never will be a member of the Communist Party. If the industry takes these steps and discharges known Communists, informant feels there is no further need for hearings, and while all the Communists will not have been routed out, their effectiveness will be hampered.

Informant indicated that he had been in telephonic communication with some member of the House Committee, and that the Committee was waiting to see what steps the motion picture industry would take before it resumed its hearings, if at all.

Informant continued that, due to the fact that the industry "refused to treat the sore while it was festering, preferring to wait for it to break out," the Un-American Committee has had to take action. He pointed out that his opinion as to how best to combat Communism has not been asked for and his analysis of the "information bureau" is purely a personal opinion. However, he went on that he is "very unpopular around here," and the Motion Picture Alliance is being blamed for having brought on the hearings by the Committee. Informant said that he has done his best to explain that he has "no inside pipeline to the Thomas Committee," but apparently some influential people in the industry feel that the Motion Picture Alliance goaded the Thomas Committee into acting.

Informant continued that Mendel Silberberg and Maurice Benjamin "gave the industry some poor advice, just as if they were dealing with a fine legal point before the Supreme Court." These two attorneys did not realize that they were dealing with "an aroused public opinion" in their advice given to the motion picture producers in the New York meetings.

Informant felt that a good publicity man, such as Steve Harnegan, would have done a better job than the two lawyers mentioned above. As proof of his contention that these two men gave bad advice to the producers, he pointed out that "Eric Johnston had to reverse himself three or four times. The industry should have had a publicity man and not a lawyer."

As a result of the meetings held by the producers, Eric Johnston made a statement which has received considerable publicity in the press. "The ten men cited for contempt by the House Un-American Activities Committee have done a tremendous disservice to the motion picture industry and to the cause of democracy," Eric Johnston said tonight. "We believe they have done a tremendous disservice to the industry which has given them so much in material rewards and opportunity to exercise their talents. Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee, and it did."

In speaking of the meetings in New York, [redacted] said that during one of the recesses Sam Goldwyn told Eric Johnston that he personally intended to hire any of the Communists who were fired and pick up some good talent and then watch them closely for possible propaganda.

When the meeting resumed Johnston asked permission to address the group and gave a brilliant and bitter speech, in which he said: "Gentlemen, I don't know why you hired me. I don't need this job. You won't listen to me. You won't take my advice. You don't mean what you say, and you have no guts." From there on out Johnston criticized the fact that the group would not make and abide by a decision.

When he sat down, Sam Goldwyn stood up and said, "Eric, I feel you were talking to me." At this point Joe Schenk said, "Don't make a speech, Sam. Sit down and shut up or get out." Goldwyn sat down and the meeting proceeded.

Informant pointed out this incident as one which helped to clarify the air in the New York sessions.

Ed Gibbons, who is one of the writers of the periodical "Alert," a local anti-Communist publication, volunteered the information that from a reliable source he has learned that the motion picture producers do not have a serious intention to make a drive on the Communists. Gibbons continued that the producers are discharging the ten reluctant witnesses in order to assuage the public feeling that they were resentful of the Motion Picture Alliance and those in other organizations who are trying to dictate to the industry what its attitude should be in respect to Communists.

[REDACTED] Motion Picture Producers Association, advised on December 2, 1947, that the motion picture industry was very upset over the American public's reaction to the recent House Committee hearings. Their feelings, it was felt, were divided among the actual members of the association as to whether or not Communists should be exposed and "kicked out" at this time, but they were all in agreement that something must be done to avoid disaster at the box office.

More recently, since the industry executives have been having hearings in New York, and following their return to Hollywood, the dissension within the ranks is beginning to subside. Some of the Association members, particularly Y. Frank Freeman, Vice-President of Paramount Studios; and Herbert Preston, Counsel for Warner Brothers Studios, et al, are not sure that Eric Johnston exercised good judgment in selecting a former Communist as a special assistant. Specifically, informant identified this assistant as Eddie Cheyfitz. Johnston was accused of embarrassing himself and the Association before the American public when it became known that Cheyfitz had been associated with the Communist movement.

The final outcome of the matter was that Johnston admitted that he did not know too much of Cheyfitz's background at the time he was hired, that it was chiefly upon the recommendation of others.

Concerning Freeman's attitude toward Cheyfitz, the former had openly expressed his opinion in Cheyfitz's presence that "leopards never change their spots."

Informant did not prophecy the outcome of the current meetings held by the producers beyond the fact that the industry would follow through and discharge other individuals who might be accused by the House Committee of being Communists, as were the so-called "unfriendly 10." This action would be taken in spite of the anticipated legal suits which would be instituted by those discharged.

Informant expressed a wish that the Government would clarify the legal position of Communists in this country so that the proper steps could be taken to get rid of them.

Ex-Judge Stephen S. Jackson, according to informant, formerly handling juvenile matters as a Judge in New York City, was hired several months ago by the Johnston Office and has been working as an assistant to Joseph I. Breen, head of the Censorship and Production Code of the Association. Breen, it was believed, due to ill health, was going to retire and at present is on an extended leave. Jackson, who was described as a high type individual, is new to the motion picture industry but is feeling his way cautiously and should make a valuable executive in this position. Informant further described Jackson as a man who was believed to be anti-Communitic and one to take a legalistic approach to all questions. His position will deal largely with the censorship and the moral code of motion pictures presented to the Association by its members and other producers within the industry who wish to make this Association services available.

In speaking of Cheyfitz, [REDACTED] I.A.T.S.E., said, "I feel he is sincere. I am positive in my own mind that he is doing the right thing. I know he has helped in keeping Johnston straight."

This informant went on that Cheyfitz knows the labor picture and that he personally considers Cheyfitz to be strongly anti-Communitic. He continued that it is his intention to hire an investigator who will furnish Cheyfitz information concerning possible Communists in the motion picture industry. This will be along the lines mainly of actors, directors and



writers, and [redacted] said that "This would be an unofficial list. They (the producers) would then quietly attempt to weed out Communists as their options came up, with no publicity."

Informant is of the opinion that the producers will have to do something definite concerning Communists employed in the industry. Informant said, "I think they are going to do something; the box office is forcing them. That's one language they can understand; even Sam Goldwyn can understand it."

Cecil B. DeMille, Motion Picture Producer, attended a meeting of the Motion Picture Producers Association on December 5, 1947. This meeting was called for the purpose of acquainting the individual guilds with the action of the producers concerning Communism in motion pictures and what they intended to do about it. Also, the producers presented to the representatives of the guilds their thinking concerning the employment of Communists in the industry. This was the pipeline through which the local guilds would be brought up to date on the actual mechanics of the working arrangement to be entered into by the production end of the motion picture industry concerning Communism.

At this meetings, Walter Wanger took the floor and attacked the Thomas Committee (it will be recalled that Wanger is a member of the Producers Committee to enforce its demands regarding the expulsion of Communists). Wanger when making his speech referred to above was interrupted from the floor by Cecil B. DeMille, who stated he did not feel that this meeting was the proper place for an individual to attack the Congress of the United States. DeMille told Wanger publicly that if the latter felt that the Committee should be criticized he should go to Washington and make the complaints to Congress. Cecil B. DeMille continued that he personally felt that Mr. Thomas would be very glad to have the benefits of Wanger's observations, but that a meeting such as this was no place for an individual to castigate the Congress of the United States.

Informant said that Wanger made "one very good comment" as far as Communism was concerned, saying that it should be thrown out of the motion picture industry, but he also engaged in the debate with DeMille referred to above, so the informant does not know where Wanger actually stands concerning Communism.

Informant went on that after DeMille had taken issue with Wanger, as pointed out above, L. B. Mayer stood up and said, "For the first time in my life I am forced to disagree with my old friend, Cecil DeMille." Mayer then went on in the meeting saying, "If you could have seen how they

"treated me, Cecil," speaking of the Un-American Committee. Mayer went on to defend to some extent Langer's criticism of the Un-American Committee and its methods of procedure. In any event, the informant said that George Stevens, who had a couple of drinks before the meeting, finally succeeded in maneuvering L. B. Mayer into making a statement concerning the reason behind the producers' action to eliminate Communists from the industry. Stevens asked, "Are you taking this action for economic reasons or for patriotism?" Mayer replied that the action was taken for economic reasons.

This remark of Mayer's caused consternation, and the Directors Guild, which had taken a positive stand the night before, felt that much of the good which the Producers Committee could hope to do was automatically nullified by Mayer's statement.

The unions present at this meeting were: Screen Directors Guild, Screen Actors Guild, and Screen Writers Guild. After recess was declared these organizations broke up into separate units to discuss the matter of cooperating with the producers and eliminating Communists. A certain member of the Actors Guild passed a note to the informant on which he had written, "What now?".

After Langer took the floor immediately after Mayer's statement referred to above, and said that economic and patriotic reasons were one and the same; that American motion pictures are the emissaries of the American way of life, and that if they are not good and the box office does not reflect approval of the pictures they naturally will not be successful and will not be sent abroad. Thus, the American message would not be seen by the people whom it should reach.

However, in the opinion of [REDACTED] Langer's apology "was too late. The damage had been done."

Both Eddie Lannix and Henry Ginsberg attempted to follow up Langer's talk and take the sting out of what Mayer had said, but, in the opinion of the informant and other members of the Directors Guild with whom he discussed the matter, nothing could ever be done to erase the impression L. B. Mayer created.

The entire purpose of this meeting was a desire on the part of the producers to be sure that the guilds would support their position in expelling Communists. In the course of the discussions, Joe Schenk made the remark from the floor, "I don't hate them like Cecil DeMille hates them, but I don't like Communists." Informant said that DeMille immediately got

to his feet and challenged Schenk's statement, saying that it was impossible not to adopt a positive stand; that it simply boiled down to whether or not a man was for America or against it, and that there is no middle ground.

As a result of this meeting it was agreed to form a Committee, each guild to be represented by two members who would report back to their own guild the joint actions taken by the group. In this manner each guild would be kept informed at all times as to steps taken by the producers in controlling Communism and expelling its adherents.

In speaking of the meeting referred to above, wherein the producers met with representatives of their various guilds, [REDACTED] furnished the following report which had been drawn up by an informant who attended the meeting:

"I was appalled at the lack of honest attempt to get rid of the Communists. Felt it opened everyone's eyes to the producers' attitude, so short sighted. Actors' group had been in the mood to take it on the chin if need be for a while until the Guild had been cleaned up—but with the producers' liberal stand, everything the right group on the Actors' Board had accomplished has been undone. There is a strong leftist group on the Actors' Board so the other side has full representation at every meeting, to keep them under control—they openly say they are out to create chaos and hinder everyone—They have no particular quarrel with the others on the Board—their job is to object and keep any action from being taken.

"Dore Shary has not turned over a new leave; he is in bad with the bankers and directors of RKO and is trying to pacify them and yet keep faith with his liberals—believe Shary would re-employ the men in a minute if he could do so. Big relief on everyone's part when DeMille straightened out what McCarey wanted to say. Big lesson to learn from his method; Don't argue but listen and then get up and clearly make your stand. I felt the whole meeting last night would have dissolved into the producers' hands if DeMille hadn't been there.

"Wanger came out more in the open than usual last night. He is a bad one.

"Before DeMille arrived Wanger and the crowd were tearing at the Thomas Committee.

"I think Moyer as Chairman for the producers a very bad choice—no one to balance his actions. Can't the Johnston office put some better men on the committee. They had to do it in the Actors' Guild to overbalance leftists.

"Harry Cohn could not go last night and asked later how it went. He was told that 'our hero, Mr. DeMille' came in at the crucial moment. Cohn said, 'He always does, C. B. always crashes through when you need him.'

"A distinct feeling of the leftists feeling they were not as whipped as they thought they were the night before by both the Directors' and Actors' Guild."

On January 2, 1948, [REDACTED] in speaking of the lack of action on the part of the Producers in doing anything about Communism said, "If they wanted to do something they could." He further stated that he felt no action would be taken until Eric Johnston got here on January 7, 1948. The purpose of Johnston's trip is to follow through on the action taken in New York when the Producers stated they would not employ Communists. Informant is of the opinion that the men formulating the policies have "No depths of sincerity" in their effort to really do something about Communists. Informant did say, however, that Warner Brothers "are attempting to do something in their flamboyant way" as far as getting rid of Communists is concerned, but he was personally discouraged because of the fact that John Cromwell, a director, had been signed to a contract at RKO.

Informant personally called Eric Johnston and told him of RKO's action in employing Cromwell, stating that he considered it a gross error and that it caused him to question the sincerity of the management at RKO. Johnston had not heard of this action and promised to look into it.

Informant is personally doubtful that any action will be taken unless it is forced on the industry by the un-American Affairs Committee. He said "much as I hate to see it, they must continue in this industry until they have turned up all of them." This will result in box-office pressure which will in turn force the heads of the studios to take definite action. Until that time, nothing will be done. Informant continued that Joe Schenck and Darryl Zanuck are not worried in the least about Communism in the industry. Informant reiterated on several occasions his sincere belief and hope that the Thomas Committee would continue its hearings and continue to keep the American public aroused even though this meant that the motion picture industry would be the "whipping boy" in the process of exposing Communism in the United States.

This informant continued that the major producers are requested by certain attorneys who meet regularly to discuss basic broad problems

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affecting the motion picture industry particularly those which have some legal aspect. RKO and Columbia are represented by Mendel Silberberg. Republic, MGM, Sam Goldwyn and Universal studios are all represented by the firm Loeb and Loeb, whose man Maurice Benjamin handles studios exclusively. Warner Brothers are represented by Herb Preston of the firm Preston Files, while 20th Century-Fox is represented by Al Wright. Consequently Silberberg, Benjamin, Preston, and Wright act as a legal coordinating committee for the major producers. They meet regularly to handle the problems of the industry.

[REDACTED] Executive, MGM, in discussing Silberberg states that the man wields a tremendous influence among the producers and further that Silberberg does not seem too concerned about Communism in the industry.

Informant went on that recently when the American Legion desired to award Americanization Medals to the "willing" witnesses who went to Washington, Silberberg attempted to dissuade the Legion from making the awards.

[REDACTED] said practically the same thing in discussing the Lawyer's Committee and its influence on the producers themselves saying that the lack of a positive approach to Communism on Silberberg's part hampers the Informants efforts to get something definite done within the industry. He stated emphatically that Silberberg is not a Communist nor is he in sympathy with it but rather seems to feel that the problem should be left alone and not brought into the open with its attendant controversies.

[REDACTED] continued saying that he personally is of the opinion that the actions of Silberberg are influenced somewhat because of the fact that the latter is Jewish. Informant said "you just can't get away from the Jewish question. In my opinion 90% of the Jewish people are not actively fighting Communism." He said that Barney Balaban, President of Paramount, is an outstanding exception to the above in that Balaban is actively and vigorously fighting Communism within the industry making no compliances or equivocations in any conferences held to deal with Communism.

Continuing, [REDACTED] said that in his opinion "Gentlemen's Agreement" and "Crossfire," two current motion pictures dealing with the problem of anti-Semitism, "won't do well in the small towns." John Balaban who heads the Paramount circuit in Chicago, Illinois reported that 80% of the patrons viewing these films in the Paramount theatres in Chicago are Jewish and Balaban said that they are (the pictures) "reacting unfavorably to the Jews."

One of the basic problems affecting the picture industry today is the British tax and in discussing it [REDACTED] said that there are

two reasons for a desire on the part of the British Government to keep American films out of the English market. The first one is the fact that the country is on an austerity program at the present time and the government does not want to show American films with the luxurious standard of living generally portrayed therein to the British people at the present time. In the second place, Sir Stafford Cripps, whom the informant characterized as "far to the left," wants to keep American films out of the British market for political reasons. This will enable the British film industry to make its own pictures inserting Communist propaganda in these pictures.

Informant said that naturally the English-speaking film reaches the greatest audience and that the Communists within the British film industry are hopeful of substituting their productions with the attendant messages and propaganda ~~from~~ the American productions. To substantiate this line of reasoning, [redacted] said that MGM had offered to leave the profits from its films in England, transferring its major production efforts to that country and paying the production costs out of blocked British funds while releasing finished films in the United States. This was turned down by the British government although it would naturally have resulted in large payrolls for production personnel among the British people themselves. This leads the informant to believe that the political factor is largely the cause of the ban on American films in Britain.

[redacted] has reversed his position since his prior report in this case stating now that "the hearings in Washington must continue" if the motion picture industry is to rid itself of Communists. He is convinced at this point that no further positive action will be taken by the producers in combating Communism.

[redacted] said that Eric Johnston is presently in Los Angeles and that through his efforts the producers are attempting to form a committee made up of themselves and the talent and craft guilds which will function to handle problems affecting the industry other than labor. This committee is in the formative stage and will be a labor management group which will deal, among other things, with Communism in the industry. As an example of one problem this committee will discuss is the producers and suits in excess of three million dollars facing them brought by the discharged Communists. This is a small portion of the total sum which is over one hundred million dollars presently pending in suits against the producers. This informant is personally very discouraged about the lack of action taken by the Committee selected to combat Communism. He said, "Mayer won't do anything more, they seem to feel that now their job is done since the five have been discharged."

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY  
(October 2, 1947 to February 5, 1948)

Production and Finance

[REDACTED] William Morris Agency, a large actors agency, states that the ownership of the studios is centered in New York. All studios of any major importance maintain New York offices where financing arrangements are handled. Also the distribution of the finished production is handled from New York City with branch offices maintained in larger cities throughout the country. In his opinion, the main influence that New York could have upon production, which is centered entirely in Hollywood, would be in giving decisions concerning large expenditures. For example, he pointed out that if MGM contemplated the erection of a set costing \$50,000 to \$100,000.00, L. B. Mayer might contact New York officials of MGM to get their reaction to this single item. Otherwise, New York would not volunteer or inject itself into the actual production of a picture. New York might be consulted in the purchase of a play or book, the price of which would require consultation with the heads of the corporation, but generally speaking, other than these decisions affecting broad policies, the New York offices do not have any influence on the production of any picture. [REDACTED] said that "normally, they go along with production."

On November 12, 1947 [REDACTED]

California, furnished the following information:

[REDACTED] Wall Street, New York City. All legal matters dealing with the financing of motion pictures by various Hollywood independent producers. Particular emphasis is placed on loan agreements between these independent producers and the above trust company by [REDACTED]. This being primarily his responsibility.

It was learned that among the [REDACTED] clientele in this case there were such well known independent producers as Hunt Stromberg, James Cagney, David Selznick, et al.

[REDACTED] who described himself as a former Assistant United States Attorney [REDACTED] during the late twenties, said he was alert to Communist tactics but had not encountered any attempts by any of his clients or others

to inject or attempt to inject any Communistic influence in their financial dealings. A review of the scripts involved is a part of [redacted] job, although his purpose for reviewing scripts is primarily legal, and the final approval is had by the New York Office of the [redacted]. In making the above statement [redacted] took into consideration the indirect approaches and methods of influence utilized by Communist groups and front organizations. He felt that so far as his knowledge was concerned, Communist influence had not been felt in the financial end of the motion picture productions handled by the [redacted]. [redacted] could not state definitely whether or not [redacted] financed any stage plays in the New York area or not. It was his off-hand opinion that they did not. Informant has agreed to be more alert in the future and will advise this office of anything which comes to his attention which might have a bearing on the subject matter heretofore discussed.

[redacted] upon November 7, 1947 and November 8, 1947 advised as follows:

[redacted] remarked that he had recently testified before the House Un-American Activities Committee hearing in Washington, D. C. concerning Communist infiltration in certain motion pictures. He also related he had furnished information to the California State Committee on Un-American Activities headed by Senator Jack Tenney. [redacted] said that he had recently been fired by [redacted] for what he believed was not conforming to the Communist Party line. He said that the reason given him for being fired by [redacted] publisher of [redacted] was not in so many words that he was not following the line, but the letter terminating his employment made it very plain that [redacted] works might again be acceptable if he changed his writing tactics.

One of the articles published by [redacted] which apparently was not approved by the publisher was entitled [redacted] which dealt with Communist influence in several motion pictures.

[redacted] recently did an article on Cecil B. DeMille, well known motion picture producer, which was published in [redacted]. His most recent article submitted to [redacted] dealt with a review of Charlie Chaplin's current picture "Monsieur Verdoux", but it was rejected. [redacted] was critical of Chaplin and his Communistic leanings in this review and he believes the submission of this material to [redacted] hastened termination of his contract with them, as he was fired shortly afterwards and approximately a week before he testified in Washington, D. C. before the House Committee.



██████████ said that he had done considerable research on the Communist influence in the New York theatrical set-up and had touched upon this subject in his book "The Communist Party in America", L. 1. ██████████ is also available on the Los Angeles office contains material dealing with these reviews which will be made available to the Bureau and New York Office in report form.

██████████ said that he had on one occasion received some definite information that the publishers of ██████████ were favorable to the Communist Party cause. This evidence was in the form of a letter sent to him by the editor of ██████████ in which it was suggested that ██████████ write an article criticizing the release of the old picture "The Birth of a Nation," produced by D. W. Griffith, which dealt with the rise of the Ku Klux Klan in the South following the American Civil War. It was mentioned in this letter that the request for criticism of this picture had come direct from the editor of the Daily Worker in New York City.

Concerning Communist influence in the financing and producing of motion pictures, ██████████ felt that there had been no direct approach by the Communists themselves on their fronts into the field of financing pictures. He did feel, however, that the approach, although indirect, had been very effective in the following manner: During the past fifteen years the Communists laid the ground work in the theatrical and literary fields and made certain types of dramatics very popular; that is, the discrediting of the American form of drama, which is a system and principles which were accepted frequently in a humorous and very entertaining manner. These novels and plays were then produced on Broadway, in most instances by individuals, some of whom were no doubt favorable to the Communist cause. After these plays became successful, and in many instances they did, the motion picture companies purchased them and subsequently produced them. Frequently the motion picture productions of these plays were financed by the large financial institutes of New York City and Los Angeles. Thus, these capitalistic institutes actually indirectly financed productions which were designed, in part at least, to further the Communist cause.

██████████ said that aside from the outright Communist producers like Adrian Scott, et al, there were a number of motion picture producers who, though circumspect in their avowal of Communism, would give them aid and comfort, and produced pictures which, in his opinion, contained an indirect Communist message or attempted to belittle the present form of government in this country. He mentioned specifically as examples of this type of producer Jerry Wald and Vincent Sherman on the Warner Bros. lot, although he knew of no New York connections which the motion picture industry had in this latter respect.

## Talent

[redacted] identified in the previous section, said that the real tie-in between New York and Hollywood was very evident in the field of talent. For the purposes of discussion, [redacted] said talent included actors, actresses, script writers, directors, readers, and agencies dealing with same. The New York City field in all of the above, according to Informant, was completely sewed up and controlled by Communistic groups and had been for a number of years. The set-up starts with the Communistic writer who publishes either a novel or writes a script for a play. The readers, who have been infiltrated by Communists, make recommendations of plays or scripts, which are always favorable to their cause, which in turn are produced.

The Communists have controlled the young actors, actresses and directors in New York for a number of years by controlling the talent schools which sprung up during the WPA days and, ironically, were financed by taxpayers money. These plays, as mentioned before, become successful and are reproduced in Hollywood as pictures.

The actors, actresses, and directors, after they have been groomed in the local theatrical field where they are possibly subjected to and bombarded with Communism, are then moved through the various talent agencies, also Communist infiltrated, to the Hollywood scene where they further carry on for the cause of Communism at every opportunity, particularly furnishing financial aid through the various front organizations.

It was pointed out by [redacted] that a very large percentage of the young players, writers, and directors have graduated from this New York "set-up" and are either Communists for all practical purposes or actually are card-carrying members. Proof of the latter, [redacted] said, was lacking so far as personal knowledge was concerned.

Specific examples of graduates of the New York school were Larry Parks, actor, and Sam Levene, director and actor.

Approximately a year ago the Communist group in New York decided that Hollywood should be a closed shop for Communism and sent two individuals to Los Angeles for the purpose of making it a closed shop. Persons selected to carry out this phase were Moss Hart and Robert Sherwood. These individuals were believed to have both went out of the Communist Party but were probably selected for this purpose because of that very reason, therefore, lending an air of respectability to their endeavor. About the time Hart and Sherwood arrived, certain Congressional and local inquiries were being made regarding

Communist infiltration in motion pictures which resulted in their sudden withdrawal from the scene and postponement of this proposed phase of their activity. [redacted] was unable to supply details of their plan but said in general it was to be patterned after the system used in New York by the Communists and to a more or less minor degree in Hollywood.

It should be noted that the Daily Variety issue of November 12, 1947, under a New York dateline of November 11, 1947, disclosed that Moss Hart had recently been elected as President of the Dramatist Guild.

The talent agencies were definitely being used as a link in this Communist conspiracy. [redacted] said that William Morris, Jr., Head of the William Morris Agency in New York, was a "cocktail pink" and hired individuals who were either Communists or furthered their cause. A person specifically mentioned was John Weber, assigned to the Beverly Hills Office of the William Morris Agency, who was sent out to Hollywood for the specific purpose of channeling talent into the motion picture fields who were either Communists or favorable to their cause. Weber's true name was believed to be Isador Weinstein.

[redacted] believes that all of the large agencies dealing in talent in New York City and Hollywood have been so infiltrated that it appears much easier for a person with Communistic leanings to obtain contracts within the theatrical or motion picture industry than a person of non-Communistic leaning. [redacted] was unable to furnish the names of specific individuals but felt that a little inquiry would establish his belief as fact.

The reviewing and critic field has not been overlooked by the Communists. It is very important that plays and pictures showing the Communist cause receive favorable comments. Critics of Communism have not lasted very long. [redacted] gave as a concrete example, himself.

[redacted] mentioned specifically one Irving Hoffman, columnist-type of critic who has given various plays and pictures which [redacted] felt had been influenced by Communists, a good "send off." Hoffman was described as a member of the Progressive Citizens of America and was undoubtedly well known in the New York area. Hoffman writes a column which is published in the Hollywood reporter entitled "The Tales of Hoffman." In this column, Communists, Communist-influenced plays, pictures and artists, both actors and musicians, are frequently plugged. Hoffman allegedly showed his true colors recently when he upheld the Communist attack on the House Un-American Activities Committee hearing in Washington, D. C.

Regarding screen magazines or so-called fan magazines, [redacted] said there was not too much evidence of Communist influence; that these magazines deal largely with the various personalities and biographies of various artists in the motion picture industry, and among writers these magazines are classified "pulp" magazines. According to Informant, Playboy Magazine occasionally runs an editorial which sometimes touches on, and is favorable to Communism. Communists have, however, made a more definite attempt to influence the readers of the so-called "Clicks" Magazines such as Saturday Evening Post, Collier's, Ladies' Home Journal, Esquire, etc.

In discussing the recruiting of new talent in the motion picture industry, [redacted] pointed out that "a talented person can come to Hollywood more easily from New York than from Los Angeles. Talent in Hollywood is held cheaply and lightly." He went on to say that the Group Theatre in New York is a recruiting ground for talent and said that Harold Clurman and John Garfield both originated from this source.

In discussing the purchase of plays and stories for possible production, [redacted] said that large agencies such as his cover the field as far as is humanly possible of all new magazine stories, books, and plays which might lend themselves to motion picture production. He said that in his opinion some of the things Clifford Odets has done "would fall flat on its face" if anyone attempted to make it into a picture because it has no commercial value. The box office regulates what is purchased for production and any material which is tainted too strongly with propaganda would not be made into a picture in spite of any success it might have had on the New York stage.

[redacted] the L.A.P.C., is of the opinion that "thousands of very talented people never rose to stardom or prominence in motion pictures because they didn't have the proper view point," —speaking of Communist sympathies. In his opinion the process by which young actors and actresses are indoctrinated in New York with Communism would be extremely interesting. He went on to say that young talented persons in the New York area are influenced by such persons as Frederic March, who prefers to spend his time on the stage in New York rather than in Hollywood in motion pictures. A person like March carries a great deal of influence and weight, as the programs and philosophies persons such as he exound cannot help but influence young minds, according to [redacted] that [redacted] characterized as "those theatre movements in New York which have big names" are able to influence young talent and many of them are indoctrinated there. As an example of this type of person he pointed out Gene Kelly, Gregory Peck, John Garfield, and Howard DaSilva. [redacted] went on to say that in his opinion DaSilva is an

organiser for the Communist Party. In his opinion the atmosphere of a picture or play is set by the star and thus young people who desire to get ahead and who are easily influenced, become sympathetic to the thinking of the person they admire and respect.

Along these lines it is observed in the recent hearing held in Washington, D. C. that "none of the younger actors or actresses are fighting Communism. Those who were, with the exception of Ronald Reagan, are people who ten years from now will not be in pictures." He said that while this does not mean that all or even a majority of the younger talent in Hollywood is in sympathy with Communism, nevertheless the control exerted by Communists and fellow travelers is so intense that these people do not dare to take a stand for fear it will hurt their career, whereas others like Robert Montgomery and Robert Taylor are so well established that their careers cannot be injured or hampered by others.

██████████ expressed himself as extremely concerned and worried over this fact and went on to say that from sources of his own, which he deems reliable, he has ascertained that Gene Kelly is a member of the Party and has a card. Kelly is an example of a young actor who is on his way up. MGM is raising him to stardom and has at least one unreleased major picture featuring Kelly in its inventory.

Continuing, ██████████ said that those people in New York who are active in the theater movement and are Communists "have the ability to make stars. They start an organized movement to get behind their own people." Another contributing factor ██████████ called the "racial angle". He said that a considerable amount of influential persons are of Jewish extraction and they will occasionally promote a person of the same race, thus facilitating that individuals rights in the theater and subsequently in Hollywood.

As an example of a young actor who has been through the New York-to-Hollywood process, ██████████ pointed to the career of Hume Cronyn who came from New York and is now active in the Actors Laboratory. This organization, which ██████████ considers to be Communist dominated, trains young persons for the motion picture industry in Hollywood.

██████████ summarized his view point by saying, "You will have to stop the indoctrination of young actors and writers--they are show business."

██████████ who presently resides in Hollywood, was a member of the Young Communist League in New York and a young stage actress there. She said that her experience in New York began in the year 1936 through 1942. As a young

actress she aligned herself with the Neighborhood Playhouse and the New Theatre League. Each dramatic school in New York had a call of the Young Communist League which operated through the American League Against War and Fascism. She recalled that Isidore Liebmann was a paid party organizer and he has since adopted the name Paul Mann.

[redacted] traced her own experiences saying that in the summer of 1935 she got a job in Dream Mansions, which was a theater group operating what is spoken of in the New York area as the "Eorsteh Circuit". The group operated out of a sort of summer camp and a person named Martin Sloan led a movement among the actors and actresses to go on strike so that the waiters employed at the camp could be unionized. The camp management took the position that if the waiters could be unionized they would hire regular union waiters, thus throwing these college boys, who were employed only for the summer, out of a job. All the young actors and actresses in the group became intensely emotional over this proposed discharge of these boys. Secret meetings were held at a cabin in the woods with a sentry posted outside thus appealing to the dramatic sense of the young actors and actresses and serving in this manner to indoctrinate many of them with Communist doctrines. Through Sloan she got into the Neighborhood Playhouse on a scholarship which was arranged by Morris Carnovsky. From there she went to the Group Theatre. It was here she met John Garfield alias Jules Garfield. While at the Playhouse she became a member of the Young Communist League. She recalled that on one instance members of the Playhouse decided to march in a May Day Parade in New York and it set off an intense dispute, which finally resulted in a splinter faction seizing the banner of the group and marching in the parade. It subsequently developed that Eddie O'Brien led a group which tore the banner down. All this was pointed out by the Informant as a method in which the dramatic sense of the young people was played upon and how they became in sympathy with the Communist aims.

In speaking of Mrs. John Garfield, Informant said that she has known Roberts Garfield intimately for years and, in her opinion, Mrs. Garfield "is the power behind John," so far as Communism is concerned.

In various meetings held for the young people it was her observation that the wives of the actors attended but their husbands seldom did.

Martin Sloan was a close friend of the Garfields who went insane and finally killed himself because of Communist influence. Informant recalled that Sloan was a talented poeteer and was going to Russia to appear there. He

had his passport and necessary clearances when, on the point of leaving, a ruling came from Russia saying he would not be permitted to leave. This was due to the fact that some of his puppets portrayed Bill Robinson, a negro, and Sloan was accused of chauvinism. Because of this he went insane and later killed himself, presumably because of the fact that he could have committed such an offense.

The young actors held meetings twice a week, one, having to do with dialectics and planning, and one for rehearsals.

All the Young Communist League members were impressed with the fact that they must be perfect in their lines, since a Communist must be looked up to and thus they were rigidly rehearsed and given excellent schooling in the matter of dramatics.

Along these lines, Informant pointed out that Howard DaSilva, referred to above, visited the Pine Brook, Connecticut summer camp of the Group Theatre, and at that time DaSilva was a paid organizer in the New Theatre League in Chicago. In the Informant's opinion, one reason why people in the theater become Communists and fellow travelers is due to the fact that Russia has such people on the state payroll offering them security. This appeals strongly to people in the acting profession and consequently the party organization, as far as the theater is concerned, parallels the Russian set-up. Many of the young people are opportunists and they follow the lead as it is set down by people they respect and admire and hope to use in furthering their careers.

Following the Russian pattern the New Theatre League was formed to establish theatre units in every major city in the United States. This is patterned on the National Theatre as it exists in Russia, and Howard DaSilva represented the Chicago effort along these lines.

In the Informant's time, many young people joined the American Peace Mobilization in order to keep out of war. The draft was coming up and many actors were terrified of the prospects of having to serve in the armed forces.

Informant recalled that Art Smith was "political mentor" of the group and when any of them had any questions or any doubts arose in their minds they were told to "talk it over with Art Smith". Smith explained all their questions and indoctrinated them with Communism.

There was a group called the Theatre Collectives which was established for young fellow travellers and they graduated into the Theatre of Action, which was for Communist Party members only. An intensive screening process took place before a person was inducted into the Theatre of Action. They

were told that once they made the grade they would have financial security and the Party would give them support.

The Actors Laboratory in Hollywood has many members on its staff from the Neighborhood Playhouse in New York. Informant considers it vicious that the Actors Laboratory has qualified itself with the Veterans Administration and is securing funds from GIs while they attend this school and become indoctrinated with Communism. Which of the New York theatre groups are so qualified, the Informant did not know.

Informant continually pointed out that the young people are opportunists and many found their way from the Theatre Collectives into the Theatre of Action, thus becoming Communist Party members while endeavoring to further their own careers.

Informant's teacher at the Neighborhood Playhouse was Mary Torscia, who introduced the Informant to Liebmann, mentioned above. Informant recalled that another group, the Theatre Union, was closely associated with the efforts to recruit the Abraham Lincoln Brigade and the union existed mainly to provide dramatic skits for Madison Square Garden rallies. Another school of the same type was the New Theatre League school which existed mainly to send actors out to put on skits before union groups. Two products of this school are Constance Dowling and Elia Kazan aka Gadge Kazan. Another product of this school was Shephard Traube who is now employed at RKO Studios in Hollywood. He is a writer and a producer and did "Angel Street." Informant did not know the identity of the actual persons who, in New York and Hollywood, developed, promoted, and raised to stardom those persons who, as youngsters, were taken through the various steps finally becoming full-fledged Communists. She gave as an example, Joe Pevney who was a director in the New Theatre League School and is now prominent in motion pictures as an actor.

Informant recalled that Richard (Nick) Conte was a waiter in one of their summer camps who later became an actor. His mentor was Sanford Meisner who induced Pevney to cast Conte in a part in a New York production. [REDACTED] finally becoming prominent through the latter's efforts and is now in Hollywood receiving prominent parts in pictures.

Informant said that the recent statement of Frances Farmer's mother to the Press to the effect that Frances Farmer was morally ruined by Communists is true. Informant stated she knew Frances and her husband Leif Erickson intimately and they were "clean American kids when they came to New York," and Frances' moral decline was directly attributable to the influence of Communists in control of the theatre projects in New York.



In speaking of morals, Informant was emphatic in saying that a Communist must lead a moral life as far as homo-sexuality is concerned and that no trace of homo-sexuality should exist or a person would not be taken into the Party.

Sanford Meisner, mentioned above, was extremely disappointed because he could not get into the Party, and it was for this reason that he was refused.

The example of Hume Cronyn was cited. He is of a very wealthy New England family and in his effort to get to the top in New York and in Hollywood he associated with Communists and while the Informant is not of the opinion that he is a party member, he has had to be active with these persons and is now one of the most prominent persons in the Actors Laboratory in Hollywood.

Persons from New York who are active in bringing these young persons into the Hollywood scene are Robert Rossen, Dore Schary and Mike Blankfort. The first is a writer and director; the second is the head of RKO Studios; and Blankfort is a writer.

Informant listed the following persons as those who have been through the mill in New York and are now active in Hollywood: Francis Cheney (wife of Ring Lardner, Jr.); Janet Deutchman; Devote Seron; Robert Rossen; Morris Carnovsky (active in the Theatre Arts Committee, which is a Communist front); Mary Tarcai; Roman Bohen; Art Smith; Howard DaSilva; Harold Clerman (Brought out from New York under contract to Columbia Studios as a "producer learning the business"); Mike Gordon; Vincent Sherman; Paul Douglas; Betty Garrett (went through the same summer camps with Informant; wife of Larry Parks.); Sam Levine; David Pressman; Norman Corwin; Gene Kelly; Betsy Blair.

Informant is of the opinion that much valuable information could be gained by analyzing the political maneuvering in New York at the time the Actors Equity passed a resolution effecting Junior Equity as a result of which the latter organization was dissolved. Informant stated the purpose behind the formation of Junior Equity was to indoctrinate young theatrical people with communist ideology so that when these people later entered Senior Equity, upon furthering their careers, the Party organization would have reliable people within the Equity organization and could conceivably gain control of it.

Informant went on to say that many of these persons are sending their children to the Progressive School in Hollywood. She continued "that all of the Communists have their children going to this school."

Informant's former husband, [REDACTED] is now married to [REDACTED] who is a successful writer at MGM Studios and a member of the Communist Party. Through her influence, [REDACTED] has secured a contract at MGM as a writer.

One of the individuals in New York who sponsors and trains young Communists is Helen Tamiris whom Informant described as "one of the foremost choreographers of Broadway and a Communist Party member."

#### Labor

[REDACTED] states that "not more than one per cent of the pictures are made in New York" and he went so far as to say that in his opinion the industry "doesn't average one picture a year in New York." Some location shots and background material is obtained there but from a standpoint of possible infiltration of motion picture labor in New York, Informant considers it negligible. He did point out, however, that the motion picture projectionist local does have some Communists in its membership but they are not in control. The reason why the Communists will never dominate the projectionists throughout the country is due to the fact that the balance of power is in the smaller groups made up of individuals living throughout the United States; secondly, the turnover is small and the Communists "Can't get their men in."

The strike presently under way in Hollywood on the part of the conference of studio unions is the culmination of a direct Communist campaign to get control of the industry in Hollywood via the labor route. The Informant said that had the CSU been able to accomplish its aims by taking over the film technicians it would have controlled the industry indirectly through this one union, since no pictures can be made or negatives developed without the work of this local.

He pointed out that the Rickenbacker picture was declared by the CSU to be undesirable because Rickenbacker was "unfriendly to labor" and the CSU passed a resolution that none of its members would work on the production of this picture. However, after Eddie Rickenbacker visited Russia and came back to this country with laudatory remarks concerning the Russian soldier the ban was withdrawn and CSU members completed the work on the picture. This is an example of how labor could control the production of a picture if Communists had the power in the local unions. Their leaders would simply declare a certain picture which they did not like as "unfriendly to labor", thus exercising an indirect but nevertheless thorough censorship on what could be produced in Hollywood.

#### Publications

[REDACTED] is of the opinion that certain critics in New York are Communists and through their efforts certain plays are built up to where

their purchase by Hollywood studios becomes possible.

[REDACTED] states that "before the war the Communists dominated literary, stage and motion picture reputations" through the efforts of certain New York critics who are Communists or fellow travelers. In his opinion, Howard Barnes of the New York Tribune, and James Agee who reviews pictures for the Nation Magazine and formerly for Time Magazine, are Communists. A young actor or writer had to be acceptable to Communist-dominated groups among critic circles in order to get favorable press notices. A writer, on the way up, must have favorable notices and since more money is to be made in Hollywood than in New York in the writing game, the Informant used this as an example to show how a young writer must please certain critics in order to build himself a reputation.

[REDACTED] was speaking of New York before the war because of his personal experiences there at that time, but he added in summarizing it that "a writer in New York has to be accepted by the Communists. They get control of a literary clique and use sarcasm and the smear method in reviewing certain writers. In order to acquire a literary background in New York a person must have a political philosophy which is acceptable to these Communist-dominated groups of critics."

The possibility that certain screen or fan magazines might be a means of Communist influence on the motion picture industry was given consideration. [REDACTED] an independent publicist in Hollywood, stated that most of the prominent motion picture fan magazines are published in New York. She listed them as follows:

Modern Screen (published by Dell Publications)

Silver Screen(  
Screenland (published by Paul Hunter Publications)

Movies - (  
Movie Stars Parade(Published by Ideal Publications.)  
Movie Life (

Motion Pictures (Published by Fawcett Publications)

Screen Guide (  
Movie Land (Published by Annenberg Publications)  
Photoplay (Published by McFadden Publications)

The Informant is of the opinion that there is little Communist propaganda in the fan magazine field. Most of the publications contain personality stories having to do with the lives of motion picture people. The publications very seldom knock a picture or say anything derogatory about Hollywood because they want the Studio advertising, which naturally would not be placed in the publications if they made unfavorable comments.

The preceding data outlined above under the caption New York Ramifications of the Motion Picture Industry have been outlined from information available which was obtained from confidential sources in the motion picture industry in Hollywood. These ramifications have been referred to the New York Office with instructions to fully develop information concerning the Communist activities in this field.

#### Professional Progressive Theatre

On October 30, 1947, a memorandum on a Professional Progressive Theatre was obtained from the trash [redacted] of a building which houses the National Headquarters of the Communist Party and other Communist-controlled organizations. The contents of this memorandum are being set out as follows.

"An essential part of the drive toward fascism in this country is the well organized attack on all progressive ideas in the field of culture. Specifically in the theatre, producers, prominent actors and even prospective backers are being warned against plays with basic democratic themes. Reaction is alert to every means of keeping the middle class confused and divided. The assault is moving swiftly and can no longer be relegated to a minor problem of the theatre workers alone. A counter-offensive must be launched without delay or the entire Broadway theatre will become an anti-democratic, anti-working class weapon in the hands of the Catholic hierarchy, the reactionary Justice Department, the Un-American Activities Committee and all the organized forces of monopoly capitalism.

"The difficulties for such an offensive are obvious but it would be a grave error to underestimate our great potential strength. The Success of the few progressive plays which have been produced on Broadway recently indicates a great potential audience seeking ideological clarification and emotional stimulation against the threats to freedom and peace. There is good, healthy protest in this audience. It needs more plays immediately and it needs organization.

"We propose as a beginning move in this direction the creation of a professional, progressive theatre along the following lines:

- "1. A simple unit operated by a production staff having the usual functions of a Broadway production organization: A producer, an assistant with special aptitude in play reading, a business manager with qualifications in financing, and an audience organizer with union and organizational experience. Additions would be engaged as the need arises with each production. This staff is selected by a theatre committee of the cultural commission after consideration of the best technically and politically developed people available. They will be directly under the jurisdiction of the cultural commission.
- "2. The plays selected by the staff will be passed upon by the Theatre committee for their political content. It will be the joint problem of the staff and the Committee to find progressive plays with ideas and treatment which appeal to broad middle class as well as working class audiences, but always to keep the compromises.
- "3. The name of the theatre would indicate that it is a theatre of democratic ideas projected toward the broadest, possible audience.
- "4. The productions would compete in quality with those of good Broadway producers. The actors and other personnel engaged would be tested professionals who are best fitted to carry the message of the plays.
- "5. Each play would be financed separately and with particular emphasis on prospective investors who see the production as a good risk rather than as a direct political contribution. The play and the production plan must be able to stand this test within reasonable limits.
- "6. The development of a sustaining audience organization is the key to the political objective and financial strength of this plan. The audience organizer would initiate a drive for this sustaining audience on the basis of ticket sales for the first play together with notice for a second play for a follow up. The objective would be to build up this audience from unions, organizations and individuals. With the production of the first play, the effort should be made to give the sustaining audience and organization within itself. As members they will have certain additional contact with the producer, not had by regular box office patrons. Special services would include bulletins, lectures, discussion groups and other means of

"increasing their conscious support of this type of theatre.

"The sustaining audience will help to meet the inevitable challenge to progressive plays. We must assume that prospective investors will now be under fire of reaction and we will need the selling point of assuring them of a guaranteed advance sale. The sustaining audience will also be a protection against attacks after the opening and will be a means of educating these theatre goers in the struggle of freedom of expression.

"Other Broadway producers, who have the courage to do an occasional progressive play will receive the benefit of this organized audience in the development of a new block of theatre goers and as allies in case of attack on one of their productions. In the forums and on mailing material, the subject of other productions can be included in such a way as to do great general service to worthy producers.

- "7. The permanent staff of the theatre will receive the producers share of profits, less a pre-arranged percentage from each production which will be invested in the constant enlargement of the sustaining audience and in increasing the educational services which will aid the city middle class and working class audience to understand the reason for the attack upon culture.

"This plan for a Broadway theatre is submitted as an outline upon which our experienced theatre workers can build a detailed structure. The plan obviously has a different function from the usual approach of employing our unemployed professionals. It is an attempt to be simple and practical in the hope that our cultural workers can quickly get out of the talking and 'raising questions' stage. We must move into the action stage even with imperfect plans or the doors to open offensive work will be closed to us. Even is a professional progressive theatre on Broadway is eventually crushed reaction will pay a price for that victory in the revelation which such an act would make on the public mind."

Broadway Production "Call Me Mister"

On November 14, 1947, Mr. Paul P. Rao, Assistant United States Attorney General, Customs Division, Department of Justice, informed Mr. Edward Schiedt, Special Agent in Charge of the New York Office, that [REDACTED] in the Current Broadway production "Call me Mister",

had informed him that he and [redacted] a dancer in the same show, were being forced to attend Communist meetings. [redacted] was referred to the New York Office by [redacted]. [redacted] being [redacted] related that he was a war veteran who has been with the [redacted] since its opening twenty months ago, and his close friend [redacted] has been approached on several occasions by various members of the cast and management to sign petitions and attend meetings of liberal groups such as the Progressive Citizens of America and the American Labor Party.

Most of the members of the cast and management were indicated to be liberals with the most vociferous being Allen Hanson, (actor), Paula Burnell (singer), George Irving (actor), Boris Karnilova (ballarina), Al Tinnian (singer-negro), Ben Branz (stage manager) and Dave Kantor (Assistant Stage Manager). This group attempted to get [redacted] and [redacted] to cast their votes against the Frank Fay Anti-Communist slate in the recent Actor's Equity elections and have also circulated petitions in favor of F. D. (Proportional Representation) and denouncing the House Committee on Un-American activities in its probe of Hollywood.

Allan Hanson was characterized as the worst of the instigators and continually was making backstage speeches extolling the Negro and Russian's interest in the working class. Paula Burnell in the spring of this year offered the cast free meals if they would march in the May Day Parade and generally talks about current events from the liberal-leftist viewpoint.

None of the aforementioned group are known by [redacted] to be members of the Communist Party nor did he have any knowledge concerning any Communist Party meetings or activities. He pointed out that both he and [redacted] are known to the rest of the cast to be [redacted] and hence are the targets of the aforementioned group who prod them about being reactionary, anti-negro and pro-Frank Fay.

[redacted] stated the aforementioned activities of the cast have been going on since the show opened and has caused the entire cast, no matter what their personal views may be, to be labeled as "reds". He indicated that [redacted] fiancée is [redacted] and while they were discussing the activities of the cast recently she told him to report it to her uncle.

A recent newspaper article indicated that [redacted] who attends [redacted] University in the morning and dances in the show "Call Me Mister" in the evening was assigned to appear in pictures for Twentieth Century Fox commencing in January, 1943. The article stated that he would continue his education at UCLA.

Lin Root, also known as Mrs. Lin Root, Mrs. Jacob Fine and Lillian Segal

On December 22, 1947, [redacted] New York City, telephonically communicated with the New York Office at which time she stated that she was a friend of Nancy Carroll, a well known stage and screen actress. She advised that Miss Carroll's suspicions had been aroused concerning a house guest, namely one Lin Root, and it was Miss Carroll's belief that Lin Root was engaged in Communist activities. Arrangements were made through [redacted] attorney and [redacted] to interview [redacted] intimate friend and house guest of Nancy Carroll who was in a position to provide complete information concerning Lin Root's activities.

On January 2, 1948, [redacted] was interviewed in the presence of [redacted] at which time she related that in the Spring of 1947, Miss Carroll, while in Boston, renewed a casual acquaintance with the aforementioned Lin Root which had previously existed while Miss Carroll was in Hollywood and while Lin Root was employed in Hollywood as a motion picture writer for Paramount studios. A short time thereafter Lin Root, who, according to [redacted] is also known as Mrs. Lin Root, Mrs. Jacob Fine, and nee Lillian Segal, came to New York and took up residence as a house guest with Nancy Carroll at 161 East 62nd Street, New York City. At this time it should be explained that [redacted] also resides at the aforementioned address in a room adjoining that of Lin Root.

As to background [redacted] related that Mrs. Root is a writer, a contributor to "Science Monthly", "Living Magazine", and the woman's magazine "Mademoiselle". [redacted] also related that Lin Root has in the past resided with the well-known writer, Dorothy Parker, and June Walker, a well-known Broadway actress. [redacted] stated that Lin Root was originally married to one Wells Root, from whom she was divorced, and subsequently married Dr. Jacob Fine of Boston, Massachusetts. She has divorced Dr. Fine and is presently unmarried. [redacted] related that in October 1947 her suspicions and those of Miss Carroll were aroused by Mrs. Root's constant association and receipt of telephone calls from persons believed to be associated with the Communist clique in the motion picture and stage industries. She related that among these were Kay Swan and Hagar Wild, film writers, as well as John Howard Lawson, who was then prominent in the un-American hearings at Washington, D. C., and motion picture actor Larry Parks.

[redacted] related an incident wherein on Friday, October 17, 1947, Mrs. Root stated to the other occupants of the Carroll household that she was leaving for a weekend in the country. On the morning of Saturday, October 18th, [redacted] rose at an early hour and found Mrs. Root seated in the living room with her luggage about her. Mrs. Root stated that she had just returned from the country and offered no explanation for her sudden return, but [redacted]



related that she distinctly noticed Washington, D. C., baggage checks on Mrs. Root's luggage, which checks were not present at the time of her departure. It will be noted that at this period the Un-American Activities Committee was conducting its Washington hearings. Later that day in the absence of Mrs. Root, [REDACTED] observed Mrs. Root's diary and, in thumbing through it, noticed numerous comments as to the hearings conducted by the Un-American Activities Committee, which comments indicated that Mrs. Root was in complete sympathy with the nineteen unfriendly witnesses. Subsequently that day [REDACTED] received several telephone calls for Mrs. Root in the latter's absence, which calls led [REDACTED] to believe that Mrs. Root was preparing speeches for Larry Parks and other unknown individuals connected with the Un-American Activities hearings and that these speeches were to be recorded by a Dr. Cole (ph.), who is believed to be located in the Hollywood Building in New York City. She also received calls from Bob Rossen, the previously-mentioned John Howard Lawson, a Dr. Gordon, and motion picture director Frank Tuttle. [REDACTED] indicated that mail was received at the aforementioned residence by Miriam Segal Root from the Manufacturers Trust Company.

[REDACTED] described Mrs. Root as follows:

Race:	White
Age:	45 to 50 yrs.
Height:	5'5"
Weight:	135 lbs.
Build:	Medium
Complexion:	Dark
Hair:	Black (dyed)
Features:	Large
Marital Status:	Divorced
Children:	Jonathan Root, aged 14, a student at Cherry Lawn School, Connecticut

On January 5, 1948, [REDACTED] telephonically advised the New York Office that he had ascertained other friends and contacts of Lin Root are as follows:

Rach Holt, who is believed to be Rackham Holt, the biographer of George Washington Carver, and who the New York files indicate was a member of the Independent Citizens Committee of Arts, Sciences and Professions and has received favorable publicity in the "Daily Worker".

Mary Hammond, who is believed to be the editor of "Mademoiselle" magazine, and who resides at 157 East 62nd Street, New York City. There are numerous references to a Mary Hammond in the New York Office, none of whom can be identified as being identical with the aforementioned Mary Hammond.

Donald Bevin, whom [REDACTED] describes as Lin Root's present boyfriend, but concerning whom no further information is available.

Miss Selma Robinson, who is indicated by the New York files to be identical with the Selma Robinson who was a contact of Jessica Smith, and who has been active in the "Committee for a Democratic Far Eastern Policy". These references also indicate that Selma Robinson in 1941 was a member of the League of American Writers.

According to information available in the New York Office a Mrs. Lin Root was a member of the Women's Division of the Midtown Manhattan Committee of the Council for Citizens Action, which committee was believed to be strongly infiltrated by Communist Party members and fellow travelers.

There is also information available indicating that one Wells Root believed possibly to be Mrs. Lin Root's former husband was in 1941 a member of the League of American Writers.

NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY  
(February 6, 1948 to September 15, 1948)

Actors Equity Association

This Association is a branch of the Associated Actors and Artistes of America, and is an affiliate of the American Federation of Labor. In connection with the activities of this organization, [REDACTED] an actor and source of information for the New York Office of this Bureau, on June 3, 1947 furnished the following information. The governing body of actors is the Council of Actors Equity, composed of 50 members, 10 of whom are elected each year for five year terms. [REDACTED] stated that there are two separate factions within the Equity: the regular or right wing faction; and the independent or left wing faction, with the latter being in the minority.

The left wing faction, which the informant characterized as the "pro-Communist" group, is well organized and has been striving to gain control of the Association. This left wing faction is headed by Sam Jaffe and Margaret Webster, members of the Council of Actors Equity. The other left wing leaders who are also members of the Council are: Philip Bourneuf; Ilka Chase; Lady Christians; Jose Ferrer; Alan Hewitt; Philip Loeb; and Aline MacMahon. The left wing adherents among the general membership are: David Brooks; Lee J. Cobb; John Garfield; Uta Hagen; Gene Kelly; Canada Lee; Paul Robeson; Sylvia Sidney; Orson Welles; Margo; Sono Osato; and Clifford Odets.

The right wing faction, which the informant characterized as the "anti-Communist" group is headed by Council members Frank Fay, Bert Lytell, Sidney Blackmer, and Walter Greaza.

At the annual meeting of the Association on June 2, 1947, the right wing faction endorsed ten candidates for the Council who were nominated by the Association's Nominating Committee, while the left wing faction endorsed an independent slate of eight candidates. When the election results were tabulated, three individuals backed by the independent ticket were elected, while the regular ticket elected seven members of the Council.

The New York "Journal American" of June 4, 1947, in an article by Howard Rushmore, characterized the election as one of the most decisive defeats of the "Left wing" faction of the Association. The article pointed out that Blackmer led the fight against the independent slate, and quoted him as stating that, "Members of our Council must be hard workers; now is the time

to stop the efforts of a minority group to take over our union."

Informant [REDACTED] also reported that the "pro-Communist" group was attempting to liberalize the rules governing the voting rights of junior members and also trying to have new junior members admitted, and indicated that this young group is under the control and influence of Sam Jaffe who acts as organizer for the group.

#### Formation of Group to Combat National and State Loyalty Investigations

The New York "Herald Tribune" of February 25, 1948 carried a news item regarding a new organization of actors, dramatists, writers and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom, had been formed the previous day at a meeting of 200 persons at the Savoy-Plaza. The item stated that among those participating in the session had been John Garfield, Edna Ferber, Koss Hart, Christopher LaFarge, and Alan Corelli.

The article stated that the immediate targets of this group would be the House Committee on Un-American Activities, and the Tenney Committee in California. The group also voted to hold a meeting in Madison Square Garden within the next three weeks, and laid plans to bring into membership such organizations as: Actors Equity; Screen Guild; American Guild of Musical Artists; American Federation of Radio Artists; Authors League of America; American Newspaper Guild; and, Screen Writers Guild. It was also decided to support financially and morally the ten "Unfriendly witnesses" who had appeared before the House Committee on Un-American Activities in October, 1947. Among the suggestions made at this meeting were: that after each performance of every play, a leading actor would make a curtain speech explaining the artists' viewpoint of the alleged legislative suppression of liberties; that a meeting be sought with President Truman and legislative leaders; and that in extreme cases artists should "with-hold" their services.

The following declaration was adopted and signed by those present:

"We hold that an atmosphere of freedom is vital to our work. The witch hunters with their terrified band of servants acting as self-appointed censors and critics are directing a campaign of intimidation and terror against American artists and writers. From a rigidly repeated attack on thought and its expression, a pattern emerges uncomfortably reminiscent of the 'Ministry of enlightenment' of the late Dr. Paul Josef Goebbels. We hold that denial of our freedom to create is denial of the people's right to see and hear us. It is denial of their right to think. We accept judgment of our work only

by the people. Our heritage is freedom. We hold in contempt all who would debase this heritage."

The article further listed the following individuals among those who spoke at the meeting: Morris Carnovsky; Aline MacMahon; Donald Ogden Stewart; Arnold Perl; Hudson Walker; Leon Kroll; John Hersey; Howard Tauxman; John Lardner; and, Canada Lee.

The "New York Times" of February 25, 1948 also contained a news article relating to the above-mentioned meeting, and in addition to the information contained in the above-mentioned article, listed the sponsoring committee for the meeting as follows: Moss Hart; Oscar Hammerstein; Walter Huston; Arthur Garfield Hays; James Thurber; Leon Kroll; Cheryl Crawford; Norman Rockwell; and, Christopher LaFarge.

The "Daily Worker" of March 26, 1948, on page 13 reported that a committee known as the "All-Arts Stop Censorship Committee" had met on the previous Tuesday night at the Hotel Astor in New York City, and had announced a meeting to be held at Madison Square Garden. It is believed that the All-Arts Stop Censorship Committee was the organization which grew out of the meeting above referred to.

This article stated that the meeting would attack the House Committee on Un-American Activities, and the Tenney Committee in California, and named certain individuals who had participated in the Hotel Astor meeting. Among those named as having taken part in this meeting were: Henry Morgan, actor; Burgess Meredith, actor; Leon Kroll, painter; Florence Eldridge (Mrs. Frederic March), actor; Frederick G. Melcher, editor of "Publishers Weekly"; Jose Ferrer, actor; and Richard Lauterbach and Christopher LaFarge, writers. The keynote address for the meeting was delivered by Albert Maltz, one of the ten Hollywood writers who was cited for contempt of Congress following the investigation by the House Committee on Un-American Activities in October, 1947. Another individual who spoke at this meeting was Margaret Webster, Broadway producer, who denounced the widespread hysteria that, "Danned the playing of Russian music" over a Midwest radio. However, the article stated that she "mistakenly likened this American pro-Fascist as being 'not far removed from telling Prokofieff what he must write'. She also referred to recent criticism directed to the Soviet composer by his country's Communist Party's Central Committee."

The article stated that the group had made plans for various state and local groups to combat local censorship and intimidation of all kinds. Among those whose recorded statements were presented to those at the meeting were: Joan Tetzels; Phillip Boeb; Meg Lundy; Phil Silvers; Marsha Hunt; Alan Scott; Judy Holliday; Paul McGrath; Alfred Drake; and, Morris Carnovsky.

Additional publicity was given to the Stop Censorship Committee in the "People's World" of March 30, 1948, which contained practically the same information as appeared in the "Daily Worker" above-mentioned, and in addition set forth the following program adopted by the group: (1) Whenever a trial of a Thomas Committee victim is held, or new smear hearings launched, the Stop Censorship Committee would hold mass public counter-trials and hearings at which all the evidence would be presented and the witnesses allowed to explain their views fully; (2) Setting up of Stop Censorship Committees in all principal cities; (3) Financial and moral support of the ten "Unfriendly witnesses" who appeared before the House Committee on Un-American Activities in October, 1947; and (4) Opposition to all attempts at censorship on national and local levels. The article further reported that more than \$2,000 had been contributed by those present at the meeting.

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY  
(September 16, 1948, to July 15, 1949)

The "Daily Worker" of April 26, 1949, in a column by David Platt quoted from a letter by Warren Miller, film critic for "Masses and Mainstream", who commented on the formation of a new group known as Peoples' Film Club, which had been organized and had dedicated itself to fulfilling the peoples' need for good films. Miller's letter stated that the Peoples' Film Club had been organized to meet the need of the large audience for "socially meaningful films" and that the first program would consist of a Polish and Soviet film.

New York Informant [REDACTED] in February, 1949, furnished a confidential document regarding social democracy in the theater, which dealt with Communist activities in the theater field. The date of the document is unknown, but it is believed that it was prepared some time between 1944 and 1945 inasmuch as several references are made therein to the Communist Political Association.

The document was generally critical of the lack of Communist activity in the cultural and theater fields and made several specific recommendations, including a series of meetings of Marxist cultural leaders to analyze the role of the theater, a program for theater and cultural workers should be prepared, a peoples' theater should be established, consideration should be given to a national subsidized theater, that Marxist study classes should be set up to reach cultural members, that progressive plays should reach production, that theater celebrities should be constantly mobilized upon all issues, that recruiting be accelerated among actors and cultural workers, and that cultural articles should appear in the "Daily Worker".

New York Informant [REDACTED] advised the New York Office that on June 4, 1948, a party had been held at the apartment of George Ross, a theatrical producer in New York City, for the purpose of raising money to assist in the defense of the "Hollywood Ten". This informant advised that the party was under the sponsorship of the Committee Against Fear (which is believed to be identical with the Freedom From Fear Committee) and that among the speakers at the meeting had been Ring Lardner, Jr., and Adrian Scott, two of the "Hollywood Ten". Among the individuals present at this meeting, according to the informant, were Mark Blitzstein, Allan Meltzer, actress Marcia Hunt, Lester Cooper, and Sam Bowl. At this meeting \$1,200 in cash and checks was collected for the "Hollywood Ten".

By letter dated September 23, 1948, [REDACTED] advised [REDACTED] as

follows: That she had just finished engagements in New York City in "The Glass Menagerie" and "What Every Woman Knows", and that she wanted to call to the attention of the Bureau the fact that all of Elia Kazan's group of actors were Communists. She specifically mentioned Kazan's play, "Sundown Beach", which she

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saw and characterized as all propaganda. In her letter, [REDACTED] stated that Kazan was an important member of the Communist Party and that Robert Lewis, Lee Strassberg, Sanford Meisner, Tennessee Williams, and all of the cast of the play, "A Streetcar Named Desire", were likewise Communists.



IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION  
IN THE MOTION PICTURE INDUSTRY  
(November 2, 1947 to February 5, 1948)

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Hans Eisler, Motion Picture Music Composer

The State Department furnished a copy of a communication dated December 12, 1947, from Jefferson Caffery to the Secretary of State concerning French Communist intellectuals filing a protest against deportation of Hans Eisler from the United States in response to an appeal from Charles Chaplin. In this communication Mr. Caffery related that the Embassy in Paris, France received a letter from one Jean Cassou dated November 25, 1947, which revealed that the French Communist Party desired Hans Eisler to visit France for the purpose of writing music for the film "Alice in Wonderland" concerning the background of Cassou. It should be pointed out that in the letter he was identified as the president of the Communist front organization Union Nationale des Intellectuels and as a secret member of the Communist Party. According to Caffery, in well known circles it is considered that the film "Alice in Wonderland" as planned by Communist influence in the French motion picture industry is intended to bring "social problems" to the attention of the French people. The idea of presenting "Alice in Wonderland" as a satire on present day society originated apparently with Lou Bunin, an American technician who, according to Mr. Caffery, recently arrived in France. Bunin allegedly left the United States to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin was accompanied allegedly by twenty-five American technicians and has been joined by foreigners, namely, Henri Aisner, a Frenchman and Dallas Bower, a British producer. The favor with which the Bunin group was treated by the Communist organ "L'Ecran Francais" (French Screen) according to Caffery, indicates the existence of at least strong fellow traveller tendencies amongst its members. According to Mr. Caffery the Cassou letter enclosed a protest against the deportation of Eisler which bore the names of a number of intellectuals, practically all of whom were Communist Party members or consistent fellow travellers. Caffery also stated that simultaneously with this receipt by the Embassy of Cassou's letter a Communist weekly "Les Lettres Francaises" directed by the Soviet agent Claude Korgan, carried in its issue of November 27, 1947, a brief resume of the Cassou letter as well as what purports to be an exact copy of a telegram allegedly addressed by Charles Chaplin to the artist Picasso requesting the latter to head up a committee of French artists in the aim of protesting to the Embassy against the "outrageous" deportation proceedings in the United States involving Hans Eisler.

Mr. Caffery also related that a highly trustworthy source had recently spoken about this matter with an intimate friend and biographer, Dr. Szitty,

(of the artist Picasso). The letter declared that Picasso never received this telegram from Chaplin because the latter addressed it to the French Communist Party which in turn concocted the Chaplin-Picasso arrangements without consulting the artist. Dr. Szittyá made it clear, however, that Picasso had not broken formally with the Communist Party in spite of the recent attack against him in Pravda and in spite of the dishonesty in fabricating this telegram.

#### Communist Activity in the Field of Motion Pictures in France

On December 16, 1947, ~~James Telford~~, Legal Attache in Paris, France furnished two copies of a dispatch prepared by a ~~James Telford~~ on Communist activities in the field of motion pictures. This document was dated November 12, 1947. With regard to the above-captioned matter the memorandum of Mr. Chipman reflects the following:

"With reference to the International Motion Picture Committee, an intense development of Communist activity in the field of motion pictures has been observed in France in the past few months. Influence over motion picture production is regarded by the Communist Party of France as an important factor in ideological warfare. Communist publications (Notre Jeunesse of September-October, 1947) discussing the 'Cinema as a weapon of propaganda' describe it as 'the most formidable and the most effective method of exerting pressure on public opinion.' Prominent Party leaders have likewise often stressed the propaganda value of motion pictures. Andre Marty, in his speech at the meeting of the Central Committee on September 13, 1947, listed 'a weapon of great power, the cinema, with films capable of causing emotion, of elevating the masses, and of driving to action,' among suggestions for the successful 'education of the masses.' (Humanite, September 14-15, 1947.)

"The importance attributed by the Party to motion pictures was confirmed recently by Maurice Thorez who described in his speech of October 29, 1947, the 'pernicious' influence exercised by American pictures which 'aim at turning the French people into slaves crushed by an iron heel.' Thorez stressed the necessity for action in this sphere and advocated the formation of an 'Association for the Defense of the French Cinema' uniting actors, musicians, and workers of the film industry.

"It is not surprising therefore, that the campaign launched against the United States and American civilization by the Communist Party in October 1947, was accompanied by a particularly violent attack in the field of motion pictures. This attack which was preceded by many months of less obvious but persistent anti-American propaganda in this domain, follows two main lines of approach. On one hand, it aims at undermining the American motion picture industry, diminishing the popularity of American pictures, and obstructing

"their penetration into France. On the other, it is directed toward penetrating the French motion picture industry and toward using the latter as a point of departure for infiltration in the motion picture world of other countries.

1. Communist Struggle Against American Motion Pictures

"Communist activity aimed at opposing the pro-American propaganda often unintentionally conveyed by American motion pictures is by no means a recent development. A veiled battle against American films has been conducted by the Party since the liberation of France. It grew in intensity after the conclusion in January, 1946, of the Blum agreement which gave rise to numerous Communist inspired demonstrations.

"The most common weapon used by the Party in this battle is criticism of American production which is subjected to harsh censure and even ridicule in the Communist influenced press. Favorable reviews in the case of American pictures are restricted to films which may be used for anti-American propaganda purposes (The Lost Weekend, for example, which was used as proof of the prevalence of alcoholism in the United States). Every possibility of provoking anti-American feeling is utilized. American motion picture companies and their administrators are presented as narrow-minded tyrants while American actors are portrayed as victims struggling vainly for freedom of expression in an atmosphere of moral turpitude and depravity. In January 1947, for example, the Paris Communist press (Humanite, Ce Soir, La Marseillaise) made much ado of the alleged 'persecution' of Lou Bunin and a group of technicians by Walt Disney, their employer, who was described as a 'shameless fomentor of racial prejudice.' On the other hand, in August 1947, the Lille Communist weekly Notre Nord featured prominently Gary Cooper as having spoken in favor of Communism at the 'inauguration of the Communist Federation of Philadelphia' and against the 'speculators of trusts and cartels for whom the life of a man has less value than their dirty interests.' Notre Nord claimed that actor Cooper invited his audience to 'regard the Communist Party as an instrument of liberation and progress' stating that membership therein is 'the greatest honor in existence.'

"Since the publication in Humanite on October 24, 1947, of a summons addressed to the people of France to fight the 'degrading spirit' of American civilization, the Communist campaign in the sphere of motion pictures has assumed fantastic proportions. An invitation of a general nature to boycott American production, which appeared in the Communist press at the end of October 1947, was soon followed by more definite injunctions, i.e., 'to boycott Robert Taylor,' 'to hiss during the presentation of American films,' etc. Faithfully adhering to Party slogans, the Communist press of the last few weeks has been attributing every instance of attempted murder committed in France to frequent attendance at American picture showings, since American films are 'one of the predominant elements in the work of wholesale brutalization undertaken by the high financiers across the Atlantic.'

"Simultaneously with the campaign directed against American motion picture production, the French Communist influenced press given extensive and favorable publicity to American actors which it believes to be holding Communist or fellow-traveller views. Similar treatment is afforded French Communist or fellow-traveller producers and actors, as well as the films in which they take part. Four names stand out particularly in the group of American actors favored by Communist publications. They are: Edward G. Robinson, Paulette Goddard, Charlie Chaplin, and Rita Hayworth.

"French favorites of the Communist press are Jacques Becker (Communist), Marc Allegret (brother-in-law of Marie Claude Vaillant Couturier), Pierre Blanchard (Communist), and Michele Morgan.

"Another aspect of the anti-American campaign conducted by the Party is its exaggerated praise of Soviet motion picture enterprises and its effort to intensify interest in Soviet films.

## 2. Communist Penetration in the Sphere of French Motion Pictures

"A careful study of French Governmental and government subsidized motion picture organizations indicates that the Communist Party has been most successful in penetrating their services. At the same time it exercises considerable influence in French motion picture production through agents in various French companies.

"The Party has a strong hold over the French National Center of Cinematography, a government organization supervising the French motion picture industry. Michel Fourre-Cormery is the director general of this organization. He is a fellow-traveller described by reliable sources as 'putty in Communist hands.' One of his immediate collaborators is Claude Jaeger, a Communist who occupies the position of Deputy Director for Production and Technical Services. Motion picture censorship is likewise in Communist hands. Georges Huisman, an ardent fellow-traveller, is President of the governmental motion picture control commission. He has several Party members to assist him in his work.

"The Higher Institute for Motion Picture Study (IDHEC or 'Institut des Hautes Etudes Cinematographiques') appears to be a Communist dominated organization. Its Director is Leon Moussinac (Communist). His Assistant is J. Lods (Communist) while Georges Sadoul (prominent Communist militant) is one of the professors. The Government supported 'Cinematheque,' an organization operating a motion picture library and supplying films to schools, clubs, and other cultural enterprises, is likewise under Communist management. The Director is Grumillon (Communist militant) with H. Langlois (Communist) to assist him.

"Another organization subsidized by the Government is the Federation of Motion Picture Clubs ('Federation des Cine-Clubs') which, while uniting certain non-Communist elements, is composed principally of pro-Communist groups and is under direct Party control. This is evident from the composition of its Bureau, the president of which is Jean Painleve (ardent fellow traveller), and the Secretary General Georges Sadoul (Communist militant).

"The CPF has further penetrated the 'French Motion Picture Committee for the United Nations.' The President of this Committee is Georges Huismans (mentioned above) and the Assistant Secretary Ch. Cheseau (Communist).

"Several French motion picture producing companies are under Communist control. It is of interest in this connection that a number of films, Communist in character, have been produced by the CPF for propaganda purposes. Among the most recent are Les Lendemains Qui Chantent and Nour Continucuns La France, both of which have been shown repeatedly to the Paris population free of charge. These pictures are distributed by the Party Motion Picture Distributing Center at 8 Rue de Maubeuge, Paris.

"One of the larger companies under Communist influence is Cine France, which, judging from the Party affiliation of most of its associates, is almost entirely Communist (five of seven associates are known to be Party members). A definite Communist trend may likewise be observed in Actualities Francaises, a French news reel producing company.

### 3. Communist Activity in the International Motion Picture Field

"Apparently with the thought of using motion picture groups formed in France as a point of departure for infiltration in the motion picture industry of other countries, the Party has recently inspired the establishment of several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. They were the following:

1. International Federation of Cinema Clubs
2. International Association for Scientific Motion Pictures
3. International Filmology Bureau

"In addition, several assemblies were held in France in September, 1947, with the object of forming subsequently associations of an international character. The following assemblies seem to be worthy of attention:

1. International Conference for Youth Motion Pictures
2. International Congress of Scenario Writers"

Aleo, on December 16, 1947, Horton Telford, Legal Attache in Paris, France, furnished two copies of a dispatch prepared by a Mr. Chipman on Communist activities in the field of motion pictures. This document was dated November 17, 1947, and reflected the following:

"INTERNATIONAL FEDERATION OF CINEMA CLUBS

"With reference to memorandum No. 426 dated November 12, 1947, concerning Communist activity in the field of motion pictures, an International Federation of Cinema Clubs was formed on September 19, 1947, at the initiative of the Communist sponsored French Federation of Cine-Clubs. The International Federation was constituted at a Conference held during the annual motion picture Festival at Cannes, and motion picture representatives of various countries present at the Festival were invited to join the new movement. The French delegation at the Conference consisted mainly of the leading militants of the French Federation of Cine-Clubs.

"According to Jean Painleve (ardent fellow-traveller) elected President of Honor of the International Federation, motion picture representatives of fifteen countries adhered to the new movement. He listed these countries as follows: Argentine, Belgium, Czechoslovakia, Egypt (1 cinema club), France (130 clubs), Great Britain, Holland (17 clubs), Hungary, Italy, Ireland, Poland, Portugal (4 clubs), Scotland, Switzerland, and Yugoslavia. The International Federation claims a membership of 300,000.

"In a declaration to the press (UNI PRESSE, October 24, 1947), Painleve gave the purpose of the international movement of cinema clubs as 'the distribution on an international scale of good quality films which for various reasons cannot be shown in commercially operated theaters.' Other militants of the International Federation state its principal aim to be 'struggle to raise the cultural level of the cinema.'

"The seat of the International Federation has been established in Paris. It is significant that the French Federation, 'a powerful and coordinated association' was selected at the Conference to act as leader in 'developing international action to the maximum.' The role entrusted to the French Federation indicates that the policies prevalent in the Communist influenced French cinema clubs will be introduced into the international movement, i.e., the Communist line will be followed in the 'interpretive talks' accompanying each showing, and interest in Soviet and pro-Communist pictures will be encouraged to the detriment of the American motion picture industry.

"A bureau of the International Federation of Cinema Clubs was elected at the Cannes Conference, as follows:

"President  
Vice-Presidents

Secretary General  
Treasurer  
Members

Oliver Bell (Great Britain)  
Korngold (Poland)  
Pietrangeli (Italy)  
Georges Sadoul (France), Communist  
Peter Baechlin (Switzerland)  
Louis Bosman (Belgium)  
Hoekstra (Netherlands)\*

The Washington "Star" newspaper for February 4, 1948, carried a news item regarding the banning of certain films in Hungary. This article stated that on January 16, 1948, films of Adolphe Menjou, Allan Jones, George Murphy, Robert Montgomery, Robert Taylor, and Gary Cooper had been banned by the Hungarian Interior Ministry. Also, effective February 12, 1948, the same governmental agency banned films starring Clark Gable, Ginger Rogers, and Barbara Stanwyck. This news item quoted the Communist newspaper "Szabadsag" as follows:

"Fascist Hollywood actors headed by Clark Gable established the American Republican Committee, aiming to expel leftist-minded actors and to prevent producing of democratic films.' It said Ginger Rogers and Barbara Stanwyck also are leaders of the Committee."

INTERNATIONAL RAMIFICATIONS OF COMMUNIST  
INFILTRATION IN THE MOTION PICTURE INDUSTRY  
(February 6, 1948, to Sept. 15, 1948)

The December 17, 1947, issue of "New Times," an English language publication published in Moscow, contained an article regarding an international film festival held in Venice at the Doge's Palace in August of 1947. This article was extremely critical of the American film industry and stated in part as follows:

"The film magnates of America and many other capitalist countries are reluctant, or rather, afraid to comprehend and give powerful artistic expression to the important problems stirring modern society. Indeed, they could not grasp the true significance of these problems even if they wished to. This is the conclusion one could not escape after viewing dozens of films dated 1946 and 1947 and made by recognized masters of bourgeois film art. The spiritual poverty of most of these film producers is apparent in the primitive crime thrillers that harp endlessly on the basest—and hence, in their opinion, the most 'exciting'—traits of human nature, which were flashed from day to day on the screen of the Doge's Palace. Successful authors and all kinds of reactionary theories, such as Sigmund Freud's psychoanalysis, which is again in vogue and on which the American film 'Spellbound' is based, are mobilized to this end. The whole arsenal of cheap and hackneyed methods that are the hallmark of the American moving picture industry is brought into play, methods which poison the minds not only of millions of cinema-goers, but of scenario writers, actors and directors as well.....The film festival in Venice demonstrated the utter deterioration of present-day American cinematography. It is not surprising that the American film studios did not win a single prize of any significance at the festival."

Another critical article concerning the American film industry appeared in the March 20, 1948, issue of the "Moscow News," Russian English language newspaper. This article, by Mikhail Chiaureli, Film Director, Deputy to the Supreme Soviet of the USSR, criticized American films on the grounds that they generally illustrate only diverse methods of murder. This article states in part as follows: "It is characteristic that films of this kind should be sponsored by organizations which supervise the American cinema industry. Films like 'The House on 92nd Street,' 'Cloak and Dagger,' and 'The Beginning or the End,' which glorify the American 'paradise' and call for world domination by the United States enjoy solid backing. Progressive films, on the other hand, encounter furious resistance on the part of the reactionary camp. They are boycotted and banned from the screen outside America. This is what happened to John Ford's 'Tobacco Road,' exposing the poverty of the American farmer, 'The Best Years of Our Lives,' by William



Wyer, 'Crossfire,' by Edward Dmytryk, and others.....The American cinema is giving active assistance to those who are advocating the domination by some nations of others, who are sowing enmity and antagonism instead of fighting for unity, and implanting the ideas of slavery, oppression, and exploitation instead of asserting the ideals of reason, progress, freedom, and justice."

This article was also critical of the House Committee on Un-American Activities for its alleged "persecution" of "progressive-minded people" in the United States. The article also criticized the picture, "The Iron Curtain." The article also stated:

"Yet not so long ago progressive American film directors produced pictures which attempted to give a truthful portrayal of life and which posed social problems. We have the greatest admiration for Chaplin's biting satires on modern society (true, I have not yet seen his latest film 'Monsieur Verdoux'). We still remember films like 'Our Daily Bread' by King Vidor, 'The Little Foxes' by William Wyler, 'All Quiet on the Western Front' and 'Of Mice and Men' by L. Milestone, and a number of others. In these films the artist attempted to speak the truth as he saw it. But America has stopped producing such films.

"I should like to ask the American movie men one question: is it not time you realized that we are none of us 'above politics' as some of you, perhaps sincerely, think? There is no such thing in the world today as 'pure art.' There is the art of the dominating classes and the artists who preach art as a source of entertainment only are merely using their talent as an instrument for demoralizing and weakening the will of the people, and thereby helping the capitalists to intensify their power over the working people."

The "Worker" of May 23, 1948, reprinted an article by Ilya Ehrenburg which was published in the Soviet journal "Kultura i Zhizn." This article was extremely critical of the American motion picture industry for making the film "The Iron Curtain," and indicated that the charges made by Guzenko were entirely false and that he had been bribed by United States officials, acting through the Canadian Government, to make the espionage charges against the Soviet representatives in Canada.

By communication dated February 20, 1948, Sidney A. Belovsky, American Consul at Toronto, Canada, reported to the United States State Department that Mrs. J. G. Spragge, National Secretary of the Imperial Order of the Daughters of the Empire, described as an influential Dominion-wide patriotic organization, had requested a copy of any report published concerning the investigation conducted by the House Committee on Un-American Activities concerning Communist infiltration into the motion picture industry. This

communication stated that Mrs. Spragge desired such a report in order to inform the members of her organization concerning Communist propaganda which might have crept into United States produced films.

The March 8, 1948, issue of the "Washington Post" carried a news item datelined March 7, at Prague, Czechoslovakia, indicating that the Czechoslovakian Government had banned movies starring certain individuals who gave testimony of an anti-Communist nature before the House Committee on Un-American Activities. The article stated that the films of the following stars had all been barred: Adolph Menjou, Gary Cooper, Robert Montgomery, Robert Taylor, and Ginger Rogers.

A news item appeared in the "Washington Post" of October 5, 1948, indicating that Eric Johnston, President of the Motion Picture Association of America, had conferred with Marshall Tito of Yugoslavia for two hours, and as a result of that conference Yugoslavia, during the ensuing year would buy from 20 to 25 U.S. films to be shown in Yugoslavia. This article also stated that Johnston had conferred in Moscow with Foreign Minister V. M. Molotov and had sold the Russians a large number of U.S. films.

Additional evidence concerning the Communists interest in motion pictures on an international scale was furnished by the United States State Department in a communication from Mr. Caffery of the American Embassy in Paris, France, dated September 14, 1948. This communication stated that motion picture workers who had attended the Warsaw Peace Congress had issued, according to a Paris Communist newspaper, a manifesto inviting "scientists, writers, painters, actors, musicians, and artisans to transform moving pictures into a powerful weapon in the struggle for (1) development of culture of peoples, (2) suppression of racial discrimination which dishonors the human race, and (3) against forces preparing for another war." The manifesto also called for motion picture workers to refuse to collaborate in pictures which were attempting to awaken suspicion and hatred between nations or to encourage racial prejudice and propagandize the idea of war. The manifesto further requested the distributors and public to obstruct circulation of such pictures and declared that "It is the duty of every progressive person, both in large and small countries, to contribute toward the creation and development of independent motion capable of becoming a means of national expression." Among the individuals signing this manifesto were Hans Eisler, representing Austria; Donald Ogden Stewart, and Gropper Waller representing the United States; Louis Daquin, Leon Moussinac, and Roger Vaillant representing France.

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (September 16, 1948, to July 15, 1949)

France

Informant [REDACTED] on November 9, 1948, furnished a report regarding Communist infiltration of the French motion picture industry, which report indicated that Soviet agents in France and their Communist accomplices were keenly interested in matters connected with the movie industry and that "Sovexportfilm" controlled all French moving picture activities. This organization was reportedly a branch of "Interkino", headed by a Mr. Kisselev.

This report also indicated that the Communists had control of the "Comite de Liberation du Cinema Francais" and that the Communists had organized the "Comite Francais du Cinema pour la Jeunesse". Also under Communist or Soviet domination, according to this report, were the Society for Motion Picture Administration and Utilization and the "Office Cinematographique International". This report further indicated that several film organizations were dominated by individuals with Communist sympathies.

Hungary

The "Daily Worker" of November 15, 1948, reported that Hungary had nationalized its movie industry and that the government's plans called for an increase in the number of Hungarian films and the construction of 800 new theaters. The article stated, "At last after long years of ruinous capitalist enterprise during which the Hungarian film industry was all but wrecked, the profits which formerly went into private pockets will now be used to build the new Hungarian motion picture industry".

In October, 1948, the Los Angeles Office advised that Los Angeles Informant [REDACTED] had furnished information indicating that Paul Jarrico, a member of the Communist Party according to Los Angeles Informant [REDACTED] had recently returned from a trip to Europe. Jarrico told the informant that he had completed an arrangement with the Hungarian film industry whereby, if he were able to raise sufficient capital in the United States, he intended to return and produce a motion picture in both Hungarian and English entitled, "Temptation". This informant advised that Jarrico contacted individuals in Hollywood in an effort to interest them in furnishing financial backing and that one of the individuals contacted stated that the script might be good for Hungary but not for the United States or England inasmuch as the story went too far in that it made the Communist the hero of the picture.

### Australia

The "Daily Worker" of September 21, 1948, contained an article to the effect that two Communist Party branches in Australia had held meetings regarding Hollywood films and indicated that the speakers at the meeting showed how "Wall Street ownership of Hollywood studios and 70% of the first-run theaters left their mark on the movies". These meetings emphasized the individualism in the pictures and ran counter to the tradition of comradeship. The article stated that these meetings had agreed that "Hollywood films worked in the interests of the few, helping to keep the many divided", and that film reviews were dictated by theater companies with big advertising accounts and that attempts to honestly review films had been "stifled by big business".

### England

The investigation conducted during the fall of 1947 by the House Committee on Un-American Activities of Communism in the motion picture industry received attention in England with the publication by the Notable Press, Ltd., of London, of a pamphlet entitled, "The Hollywood Trial", purportedly written by Antonius. This pamphlet was extremely critical of the Committee for holding the hearings, and sided completely with the unfriendly witnesses.

### Israel

An article appearing in the October 11, 1948, issue of "Variety" indicated that several individuals in the motion picture industry in Hollywood had become interested in setting up a film studio in Israel with a capital of \$800,000, to be known as the Israeli Film Studio. The "B'nai Brith Messenger" of December 31, 1948, carried a story to the effect that Michael Blankfort, Hollywood scenarist, was on his way to Israel to find a story to be filmed by this firm, the studio being described as a private enterprise subsidized by the Israel Government with a grant of 18 acres of land.

The two above articles listed approximately thirty Hollywood individuals who were interested in the studio, and while none of them have been positively identified as members of the Communist Party in Hollywood, several of them have been close associates of Communist Party members and have allowed their names to be used as sponsors of Communist front organizations. With reference to Blankfort, his wife was a known member of the Communist Party in 1944 and 1945 and Blankfort himself has closely associated with Communist Party members employed in the motion picture industry.

### Criticism of "The Iron Curtain"

The "Washington Times-Herald" of December 27, 1948, under the date line of Moscow, stated that the Soviet Vice Minister of Cinematography had called "The Iron Curtain" "scurrilous and defamatory", and had promised an all-out assault by Soviet film makers against "Hollywood propaganda".

The "Daily Worker" of February 25, 1949, contained a news item indicating that reports had been received of mass demonstrations against "The Iron Curtain" in Rome, Milan, and Venice, and that in Venice an angry mob had marched right into the lobby of the theater to voice their protests.

The "Daily People's World" of March 31, 1949, stated that the Soviet Union had its answer to "The Iron Curtain" in a new film entitled, "Meeting on the Elbe", which had just opened in Moscow. The plot purportedly dealt with the role of a United States spy who attempted to steal secret technical information out of the Soviet zone in Germany. The article stated that the entire film labeled "American imperialists" as the enemy of world peace.

The May 11, 1949, issue of "New Times", an English language periodical published by the newspaper "Trud" in Moscow, contained an article captioned, "Celluloid Diplomacy", being an attack on the United States film industry. Among the comments made in this article were the following:

"The cinema figures prominently in Wall Street's plans for world expansion. The American monopoly's drive to conquer the screens of Europe and other countries is not only a fight for profits and big ones. It also pursues more far-reaching aims connected with the subjugation and enslavement of other peoples with the mad plans of United States world domination.

\* \* \*

"Honest men and women in Hollywood — actors, writers, producers — are hounded for every attempt to uphold their creative freedom, to wrest the cinema from the deadly grip of the reactionary businessmen who control it and are exploiting it for their political ends.

\* \* \*

"That is why the Hollywood films which sow hatred for all things progressive and democratic, which preach the race theory and engage in criminal propaganda of war, arouse resentment and indignation not only in other countries but in America itself."

## X. ANTI-COMMUNIST ACTIVITIES

(From February 6, 1948, to September 15, 1948)

### A. Motion Picture Alliance For the Preservation of American Ideals

As previously set forth, the Motion Picture Alliance was an organization set up by a number of motion picture executives, directors and producers in 1944 for the announced purpose of combatting Communism and any other subversive elements within the film industry. Those individuals who originated and controlled the policies of this group were all anti-Communists and the new organization immediately drew the fire and counteraction on the part of the Communist elements in Hollywood.

In February of 1948, Confidential Informant [REDACTED] stated that the effectiveness of the Motion Picture Alliance was then on the decline due particularly to pressure being brought against it since the hearings in Washington by the House Committee on Un-American Activities in October of 1947. The informant reported that an important meeting of the group was held on February 12, 1948, and at the meeting a number of very significant statements and charges were made. Inasmuch as the organization was originally set up to combat Communist activities in the motion picture industry, that question was the main subject of discussion at the meeting. The members of the Executive Board, who were present, included James K. McGuinness, Ralph Clare, Ken Martinez, Borden Chase, Morrie Ryskind, Fred Niblo, Jr., Adolph Menjou, James Grant and several others.

During the meeting, it was brought out that the heads of the motion picture industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee on Un-American Activities' hearings and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public.

The informant reported that during the meeting, Adolph Menjou stated that since he had appeared before the House Committee on Un-American Activities, he was feeling the pressure of the producers and had already lost three parts in forthcoming pictures and felt that this was still not the end of the penalty which he might incur for his antagonism toward Communism.

Mr. McGuinness, an executive at Metro-Goldwyn-Mayer Studios, stated that as a result of his opposition to Communism, he had already been demoted to a lesser position. The informant reported that McGuinness stated that Louis Mayer, head of MGM, had told him that his attitude on the Communist question had caused too much dissension within the studios, thus indirectly warning him to stop his activity. McGuinness told those present that he would like to stay away from the Alliance for approximately three months because of the strain which was becoming too much for him.

Mr. Ryskind also told the meeting that he could not afford to be active in the organization because he felt that all employment for him would be affected and he intimated that it had been some time since he had been employed.

Mr. Clare, President of the Teamsters Union, Local 399, told the gathering that he has been harrassed unduly by the producer-executives in dealing with the studios wherein the employment of his union members is concerned. Clare was of the opinion that his difficulties were the result of his activities within the Motion Picture Alliance and his well-known opposition to the Communist elements.

One member of the Executive Board, not identified by the informant, reportedly made the statement at this meeting that Dore Schary had stated that he would never employ at RKO Studios a member of the Motion Picture Alliance and that anyone else who took the same attitude as the Alliance would not be employed. It was also alleged that Schary had told the Screen Writers' Guild to disregard any statements he made regarding the discharging of known Communists and that he had to do this at the present time but that his sympathies were still with that organization in its political leanings.

Mr. McGuinness, according to the informant, also quoted Mr. Mayer as stating that anyone who testified against the Communists or took part in any hearing or investigation as witness friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry.

According to the informant, other individuals present at the meeting volunteered information to the effect that anti-Communist writers and employees, not members of the Alliance, had also been discriminated against in obtaining employment.

Confidential Informant [REDACTED] further reported that on March 31, 1948, the Motion Picture Alliance held an open meeting in the form of a lecture program at the American Legion Hall in Hollywood and that Robert Taylor, President of the Alliance, was the chairman of the program. Taylor condemned the Communists and their methods. He also commented on the expulsion of the "unfriendly witnesses" by the studios and commented that the motion picture industry is not the most infiltrated group in the world and that it would be ridiculous to say that the expulsion of the film writers would stop infiltration of the industry by Communist elements.

The next speaker was John Klorer, a screen writer, who announced the newly elected officers of the Alliance as Robert Taylor, President; Roy Brewer and Morrie Ryskind as among those elected to the Board of Directors.

Eric Pridonoff, a former member of the American Embassy in Yugoslavia, was the next speaker. He pointed out that the United States had made a great mistake in recognizing Russia and thus giving them an opportunity to send spies to this country. He also dwelt on the type of propaganda being used by the Communist Party, directing most of his attention to the Party's infiltration of minority groups.

John Knezewich, identified as the former head of the Army-Navy Joint Intelligence Staff for the Balkan countries during World War II, was the next speaker. He explained to the audience the basic policy of the Communist Party, that of infiltrating into every group and organization, including such high offices as the State Department and the military organizations. He claimed to be aware of the fact that there had been infiltration into the OSS.

The next speaker was Raymond Booth, Executive Secretary of the Los Angeles Council for Civic Unity, who denounced Communists and their so-called "softening up process" by which Communism had succeeded in taking over several European countries. Booth stated that this process involved the infiltration into minority groups, the creating of mistrust of established institutions and the developing a feeling that the Communists alone could be trusted to save the minorities. Booth also cited as specific examples of Party activity the setting up of parallel organizations with names similar to non-Communist organizations. He mentioned that the Communist Party had organized the Mobilization for Democracy as a Communist parallel to the Council for Civic Unity. He also pointed out that when the Party was unsuccessful in infiltrating the Jewish Labor Committee in Los Angeles that



it had promptly founded the Jewish Labor Council. An excellent example was the setting up by the Party of the Civil Rights Congress as a parallel Communist organization to the American Civil Liberties Union.

The next speaker was Roy M. Brewer, the West Coast representative of the International Alliance of Theatrical and Stage Employees. Brewer charged that all Communist activity in the motion picture industry had been toward making the industry a stooge for the Party. He also stated that the fight to eradicate Communists must be a continuous one and he charged that the principal Communist conspiracy in Hollywood was the infiltration of labor groups dating back to 1934 and the infiltration of the talent guilds.

The next speaker, Mr. McGuinness, indicated that anyone who fought the Hollywood Communists would have to be prepared to make great sacrifices in his personal affairs and that it was a risk which he would have to take and one that he realized from his own personal experience might be costly. He said that too many people are in the frame of mind of "What has America done for me lately?" instead of thinking "What have I done for the country lately?"

Hedda Hopper, movie newspaper columnist, followed McGuinness as a speaker and referred to the Communist "crybabies" of the Screen Writers' Guild who alleged that they were being persecuted. She characterized the Screen Writers' drive to raise a defense fund for the indicted film writers as a drive to make the United States safe for the Communists.

The next speaker was Edward A. Hayes, Past National Commander of the American Legion, who stated that he had fought Communism for the past thirty years and denounced any official in the motion picture industry who failed to expell any employee who believed in the overthrow of the American form of Government.

In May of 1948, Confidential Informant [REDACTED] reported that the Motion Picture Alliance had entered into a program of increased activity and within the past month had received applications for ninety new members. He also stated that the Alliance then had a representative on every major motion picture studio lot and intended to carry on an aggressive campaign for additional members.

Mr. McGuinness also recently furnished a deposition in connection with a pending suit by Emmet Lavery against various members of the Motion Picture Alliance and McGuinness stated that in taking the deposition, the

attorneys for Lavery were attempting to establish a connection between the Alliance and the House Committee on Un-American Activities. He stated that several questions were asked in an attempt to prove that the House Committee had approached McGuinness and the Alliance some years previously in an effort to obtain information upon which to base hearings concerning the motion picture industry. McGuinness stated that the attorney for Lavery, who did the questioning of McGuinness, was Ben Margolis. Margolis has been identified by Los Angeles Informant [REDACTED] (a highly confidential source) as a member of the Communist Party.

Margolis also asked McGuinness as to whether or not he had been an emissary of the studios to the House Committee and McGuinness denied that he had been.

McGuinness stated that as a result of the House Committee hearings and his appearance there as a friendly witness, he was acting in the capacity of a producer rather than an executive at his studio and had thus been demoted. It was his opinion that his studio did not want a person in an executive capacity testifying before the House Committee. He was of the opinion that Howard Dietz of the MGM Publicity Department in New York was directly responsible for his shift in duties. The informant stated that he feels that he will eventually be justified in his anti-Communist stand and that he realized that action of this type would probably take place against him when he aggressively began to fight Communism in the motion picture industry some years previously.

#### B. - Tenney Committee Investigations

The Los Angeles "Examiner" of February 17, 1948, reported that the California Committee on Un-American Activities, generally known as the Tenney Committee, would open hearings in Los Angeles on that date. The Committee intended to devote the bulk of its time to an investigation concerning the Actors Laboratory Theater, the American-Russian Institute, Congress of American Women and other groups.

The Los Angeles "Times" of February 20, 1948, reported on the Tenney Committee investigation and mentioned that the following persons connected with the motion picture industry had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohnen. The investigation of the Committee was for the purpose of attempting to show the Communist influence in the Actors Laboratory from which group young actors and actresses are chosen for work in the motion picture industry.

C. Anti-Communist Play "Thieves' Paradise"

Los Angeles Informant [REDACTED] furnished the Los Angeles Office with certain speeches made by Byron U. Fagan, who is the producer of an anti-Communist play entitled "Thieves' Paradise". The play, after running a very short time, was closed on New Year's Eve, 1947, reportedly as a result of threats which Fagan had received from Frederic March, who, according to Fagan, had threatened him because of the anti-Communist nature of the play. Fagan was later unable to substantiate the threats made him by March.

On April 12, 1948, "Thieves' Paradise" reopened at the El Patio Theater in Los Angeles and following the play, Fagan made a curtain speech to the effect that he had reopened the play to prove that the Communists could not control the theater as they had the films. He also charged that the motion picture studio heads were actually protecting the Communists within the movie industry. Fagan reported that he had been unable to obtain the assistance of speakers before women's clubs in the form of the "friendly" witnesses who had appeared before the House Committee on Un-American Activities due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. He also charged that the "friendly" witnesses who had appeared before the House Committee were being black-listed by the studios. Fagan also stated during this speech that he was attempting to form an organization to be known as the Committee of 100 of Citizens United for American Principles, which would be a women's organization for the purpose of combatting Communism.

A meeting of the Committee of 100 of Citizens United for American Principles was held on April 14, 1948, during which meeting Fagan stated that the Director of the Bureau had approved of his plan for organizing women and that he would send a wire congratulating the women on their stand. Fagan also indicated that the Director and Fulton Lewis would assist the organization and that the Director, George Sokolsky and Fulton Lewis had agreed to supply the organization with documentary evidence concerning Communists.

On April 23, 1948, Fagan was interviewed by Agents of the Los Angeles Office concerning the statements which he had made regarding the Director. During this interview, Fagan stated that his information had been received from Adolph Menjou, who had been collaborating with Fagan in the production of "Thieves' Paradise", and that Menjou had informed him

(Fagan) that he had recently dined with the Director in Washington and that it was during this dinner engagement that the Director had made the statements which Fagan attributed to the Director.

With regard to some of the statements, Fagan reported that he had been misquoted and on other statements reported that his information had come from Menjou.

The statements of Fagan were brought to the attention of the Director and he advised that he had not dined with Menjou and had never made the statements attributed to him by Fagan.

No recent information has been received indicating any current activity on the part of Fagan.

#### D. Miscellaneous

In May of 1948, it was learned that the Pacific Coast Conference of Independent Theater Owners had gone on record as being in favor of limiting or prohibiting the appearance of motion picture stars in films involving political propaganda. The exhibitors stated that their sole purpose in proposing this action was to prevent booing and hissing by audiences.

However, in an article appearing in the Hollywood "Reporter" on April 12, 1948, Eric Johnston took exception to the request by the theater owners, stating that political parties intended to use motion picture stars and that he did not feel that any limits should be placed on an individual's participation in the political field. He was quoted, however, as stating that he did not consider the Communist Party as a political party but did consider it as the agent of a foreign government.

Confidential Informant [REDACTED] in May, 1948, stated that he was still of the opinion that no further action would be taken by producers in discharging Communists unless the industry was forced to do so by further Congressional hearings. He was of the opinion that due to the lack of any cohesion between the studios as well as threats of suits for blacklisting, that the "unfriendly" witnesses who were cited for contempt by the House Committee would in all probability not be hired by any major studio but that beyond that no steps would be taken toward the limitation of employment concerning known or suspected Communists in the industry.

# I. ANTI-COMMUNIST ACTIVITIES

(September 16, 1948, to July 15, 1949)

## Motion Picture Alliance For the Preservation of American Ideals

During the fall of 1948, Los Angeles Informant [redacted] who has been close to the leaders of the Motion Picture Alliance advised that due to pressure from the motion picture industry this group had dwindled down to a very small organization and was rapidly becoming more and more ineffective. According to the informant, the organization had been attacked since its formation, even by the motion picture producers themselves on the grounds that by raising the Communist issue it would cause a split in the motion picture industry.

According to this same informant, as an indication of the recession of the Alliance, at a meeting held on September 13, 1948, only nine persons were present. At this meeting several of the members related how they had been discriminated against by the studios due to their activity in the Alliance. One of the members, Borden Chase, stated that he had been told by Harry Cohn of Columbia Studios that he would like to employ Chase but that Chase would be unable to get along with the studio personnel, presumably because of Chase's anti-Communist testimony before the House Committee. Another member, Fred Niblo, Jr., stated that he had been forced to obtain employment with one of the Los Angeles newspapers although previously he had been a high priced writer in the film industry. James K. McGuinness, an executive at MGM Studios, advised an Agent of the Los Angeles Office in the fall of 1948 that he had experienced considerable antagonism within the industry and in his own studio since testifying before the House Committee on Un-American Activities.

In December of 1948, informants advised that the influence of the Motion Picture Alliance was still becoming more and more ineffective. Among the other members of the Alliance who have experienced difficulty due to their anti-Communist stand have been Dick Macaulay, who had been able to obtain only two weeks work since appearing before the House Committee in October of 1947, and James McGuinness who terminated his relationship with MGM only three months prior to the time he would have been eligible for a lifetime pension. It was reported that his contract was being dissolved by "mutual consent". Morris Riskind, a Pulitzer prize winner who had previously been much in demand by the studios, was told in the fall of 1948 by his agent that he was "all through" and that his agent had been unable to place Riskind in the motion picture industry. Riskind advised that this situation was having its effect upon the younger talent in Hollywood inasmuch as they would not "stick their necks out" to fight Communism believing that if they did so, it meant that they would get nowhere in the picture business.

Los Angeles Informant [redacted] recalled that when the Alliance was first organized several years ago he had been present at the original meeting at the Beverly Wilshire Hotel and that David Selznick happened to be in the hotel bar that night and that Selznick had appeared at the organization meeting and told those present in effect that they were a bunch of anti-Semites and that what they were trying to do would split the motion picture industry.

However, in the spring of 1949 Los Angeles Informant [redacted] advised that the general situation in the motion picture industry had resulted in a considerable amount of favorable public opinion toward the Alliance and that it was now being recognized and appreciated and that the Alliance planned to lead an industry-wide move in connection with the British situation in order to protect the American film industry. This plan of attack will point out that the J. Arthur Rank organization is monopolistic, that the technical guilds are controlled by the Communists and that the British film industry would die over night if it were not for the American products being shown on a "double bill" basis with the British products. The informant was of the opinion that the Alliance would, with this program, have a strong appeal to the producers because "our pitch will affect their pocketbook."

#### American Jewish League Against Communism

Los Angeles source of information, [redacted] advised that the American Jewish League Against Communism held a meeting at the Beverly Hills Hotel on September 15, 1948, with the main speaker being Congressman Nixon. Various local prominent Jews spoke pointing out the need for people to rally against Communism. Los Angeles source of information, [redacted] who is Jewish, reported that approximately 200 individuals were in attendance and expressed the opinion that a considerable amount of good had been done in the motion picture colony and also of the opinion that the organization would continue to gain in strength.

#### Cinema Educational Guild

The above organization was organized late in 1948 and first came to the attention of the Los Angeles Office on December 9, 1948, when a mass meeting was held at the El Patio Theater in Hollywood. The advance notice of the meeting stated that a mystery witness would divulge startling information at the meeting. Approximately 1100 individuals were in attendance at this meeting and an unidentified individual who was masked appeared and gave an anti-Communist speech.

Following the speaker's talk of approximately an hour, he introduced Gerald L. K. Smith who spoke for approximately another hour attacking the motion picture industry for harboring and encouraging Communists. Smith stated that although he would not be officially connected with the Cinema Educational Guild, his organization would give its support. Another individual introduced at this meeting was Myron Fagan who subsequently furnished information to the Los Angeles Office that the masked speaker was Daryl Hutchins, formerly with the National Broadcasting System.

Fagan subsequently furnished information to the Los Angeles Office indicating that he was the head of the Cinema Educational Guild and that its membership was strictly confidential and was for the purpose of fighting Communism. He stated that the Guild would attempt to reach as many segments of the country's population as possible to educate them in a logical manner as to Communist infiltration into the entertainment industry, particularly motion pictures.

Fagan on several occasions has indicated that his activities are known to and approved by this Bureau. He has been interviewed by Agents of the Los Angeles Office and cautioned against making any such statements and has been advised that the Bureau does not desire that it be mentioned in any of his future talks.

On January 10, 1949, Fagan again made a talk under the auspices of the Cinema Educational Guild indicating that a plan was under way to boycott pictures which contain propaganda or with which in any way were connected individuals suspected of being Communists or fellow travelers.

With reference to Fagan, informants have advised that the Motion Picture Alliance has no use for Fagan, particularly since he had allied himself with the Cinema Educational Guild which the Alliance considered as an organization of Gerald L. K. Smith. Los Angeles Informant [redacted] was of the opinion that the Guild would lack respectability because of its association with Smith.

#### Anti-Communist Pictures and Plays

##### "I Married a Communist"

The "Daily Worker" of October 20, 1948, reported that RKO Studios was having trouble with the story for this picture which was originally scheduled for production in September of 1948, and as a result the story was being

entirely rewritten. This article stated that if the rewrite was not satisfactory the picture might be temporarily or permanently shelved despite the fact that Howard Hughes was greatly in favor of it.

Los Angeles Informant [redacted] on November 24, and December 8, 1948, advised that the picture had been assigned to Nicholas Ray, a director who had recently come to Hollywood from the New York area, and that John Cromwell had been relieved of the assignment. The informant stated that Ray had associated with persons strongly suspected of Communist connections, particularly Joe Losey. The informant was of the opinion that Ray would be no improvement over Cromwell. The Hollywood Reporter, December 3, 1948, reported that Paul Lucas was scheduled to be one of the actors in the picture. Los Angeles Informant [redacted] stated that in December, 1948, the script was still being rewritten.

The same informant had previously advised in November, 1948, that Art Cohen and James Edward Grant had been assigned to rewrite the story. This source described Cohen as a Communistic writer and Grant as a non-Communistic writer. This source also expressed the opinion that Howard Hughes of RKO had considered this picture as his pet but apparently had not been watching it too closely or he would not have let anyone like Cohen write the screen story. This informant further was of the opinion that Cohen was attempting to "jazz up" the script in order to delay it to the point where Hughes would get disgusted and not make the picture and that both Cohen and John Cromwell had been under terrific Communist pressure from their friends in order to get them to give up their assignments with the picture.

The "Daily Worker" of April 12, 1949, stated that Hughes had announced that the picture, "I Married a Communist", would begin production in May, 1949, and that according to the latest reports Laraine Day would play one of the leading roles. This article stated that the hero of the picture was to be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party" and stated that individuals seeking further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Beware' and Hitler's 'Mein Kampf'".

Los Angeles Informant [redacted] advised on April 25, 1949, that the picture, "I Married a Communist", had actually gone into production as of that date. The informant advised that Jack Gross is the producer and Bob Stevenson is the director and that the cast included Robert Ryan, Laraine Day, Janice Carter and John Agar. The informant advised that the script had been entirely rewritten by Robert Andrews and was of the opinion that it was an excellent script and was definitely anti-Communist in nature. Howard Hughes has been reported, according to the informant, to be taking a personal interest in the production of the film.



### **"Vespers In Vienna"**

On November 8, 1948, Los Angeles Informant [redacted] disclosed that Dore Schary of MGM had discussed the production of a script entitled "Vespers In Vienna" with Edward G. Robinson and that the story was described as anti-Communist in nature. Robinson was wanted in the picture to portray the part in the picture of a Communist officer. This source advised that Robinson had agreed to read the script of the picture which was reportedly taken from a Danubian novel by Bruce Marshall and had a strictly anti-Communist theme.

### **"Jet Pilot"**

On January 11, 1949, Los Angeles Informant [redacted] advised that RKO was considering producing a film under the title of "Jet Pilot" which would be anti-Communist in nature and concern a woman Soviet agent. This agent would purportedly land in Alaska claiming that she had escaped from the Russians and later turn out to be an espionage agent. No further information has been received concerning the picture.

### **"The Red Menace"**

This picture, which is extremely anti-Communist in nature, is presently being shown throughout the United States and has been the subject of definite attacks in both the "Daily Worker" and the "Daily People's World" because of its anti-Communist nature.

The picture was of sufficient importance to the Communist Party that action was taken by the "Daily Worker" itself on June 9, 1949. New York Informant [redacted] furnished a one-page incomplete letter on the stationery of the "Daily Worker" which proposed that every Communist Party club in New York City should be advised of the opening of the picture at the Mayfair Theater, 47th and Broadway, New York City, on July 2, and that the members of every Communist Party club should send a post card or letter to the theater protesting the picture and that each club should adopt a resolution against the picture for publication in the "Daily Worker". It was also suggested that a demonstration on the opening night, such as had previously been carried on against "The Iron Curtain", might give the film "a crippling send-off".

### **"Crossroads For America"**

An article appeared in the April 24, 1949, edition of "The Worker" regarding films being shown by Cinema Sixteen and stating that one of the

films shown was "Crossroads For America" which presents Communists as the villains "at the root of industrial and political strife in America". This article also indicated that the picture was "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people."

#### **"The Conspirator"**

The "Daily Worker", January 5, 1949, stated that MGM, during 1949, would film abroad the picture known as "The Conspirator" which the article described as "anti-Soviet film".

The "Daily Worker" of March 22, 1949, in referring to this picture stated that it falsely linked the Communist Party with espionage and treason and that the picture was scheduled to open at the end of April during the trial of the twelve Communist leaders.

#### **"Walk A Crooked Mile"**

The "Daily Worker" of October 13, 1948, attacked this picture on the grounds that it repeated the lies of Nazi propaganda and that "it is part of the lie machinery used by reaction to take the American people down the road to Fascism....." The lie referred to "is the one that screams Communists are murderers and traitors to their country."

#### **"Red Gloves"**

"Red Gloves" is a play, not a picture, but is anti-Communist in nature and is therefore being included herein.

"The Worker" of December 7, 1948, attacked this play on the grounds that the action was "based on the hackneyed slander that the Communist Party believes in and uses assassination as a political weapon."

The play was again attacked in "The Worker" of December 26, 1948, when it was described as a cheap red baiting play and then stated that "the Communist Party is not only on record against assassination but is an active foe of assassination as a political weapon and that Marxism unequivocally and unqualifiedly rejects assassination."

Miscellaneous

The "Daily Worker" of October 20, 1948, reported that plans to produce the picture "Confessions of an American Communist" had been abandoned and that Columbia Pictures had also called off production on the picture "Portrait of an American Communist".

The "Daily Worker" for January 5, 1949, in referring to "red baiting films" stated that the anti-Soviet film "Russia As We Saw It" had been re-titled to "Guilty of Treason", and that Barsdale Producers intended to do a picture entitled "Operations Vittles" which was described as a red baiting film which would be a sequel to "Walk A Crooked Mile".

The article further stated that MGM's film "Storm Over Vienna", which had formerly been entitled "The Red Danube", would be announced for exhibition during 1949.